

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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No. 372.—Vol. 16.
Registered for transmission abroad.

FEBRUARY 1, 1874.

Price 2d. ; Post-free, 2½d.
Annual Subscription, Postage free, 25 6d.

GLOUCESTER COUNTY ASYLUM, near Gloucester.—WANTED, a MALE ATTENDANT, an Organist or Stringed Instrumentalist preferred. Previous Asylum experience not necessary. Wages to commence at £30 per annum. HALL PORTER, wages £20 per annum, with uniform. Musician preferred. FEMALE COOK also REQUIRED. One who could assist in the Choir preferred. Wages £25 per annum. Board, Lodging, and Washing in either case. Testimonials and applications, with full particulars, to be sent to Mr. Toller, the Superintendent at the Asylum.
24th January, 1874. BENJAMIN SHADGETT, Clerk.

SALISBURY CATHEDRAL.—There is a VACANCY for a LAY VICAR (BASS). Salary £88 per annum. Applications, with testimonials as to character and musical ability, to be made to Mr. Richardson, Cathedral Organist. Age not to exceed 30. All candidates not receiving an answer within one month may consider themselves not selected.—The Close, Salisbury, January 23, 1874.

MAGDALEN COLLEGE, OXFORD.—There is a VACANCY in the Magdalen College Choir for a LAY CLERK. A BASS Voice is required. Stipend £110 per annum. Residence about nine months in the year. An Academical Clerk with TENOR Voice is also required. Stipend £95. For further particulars, apply to the Dean of Divinity, Magdalen College, Oxford.

GREENWICH PARISH CHURCH.—WANTED immediately for the Choir of this Church, a thoroughly efficient LEADING SOPRANO, also a TENOR Singer, both good Readers, and well used to full Church Services. The duties are: Sundays, morning and evening; also Wednesday evenings, 7.15, after which the practice is held. Stipend, Soprano, £15; Tenor, £10. Application to be made to the Organist, Mr. H. Killick Morley, 71, South-street, Greenwich, S.E.

A SECOND TREBLE, aged 14, requires an ENGAGEMENT in a Church Choir. Address L. F., 20, Great Ormond-street.

WANTED, two GENTLEMEN (Amateurs, good Readers, ALTO and TENOR Voices), to join three others in the practice of Male voice Glee. Application by letter only to A. B., care of Mr. Watts, 110, Rockingham-street, Union-road, S.E.

ST. MARY'S, ALDERMANBURY.—An ALTO is REQUIRED for the Surpliced Choir of this Church. Stipend £6 per annum. Communicant preferred. Address the Organist as above.

ALTO and BASS Voices WANTED for a Church Choir in a Northern Suburb. Full Choral Service. Liberal terms for good and competent voices. Address W. S., Novello, Ewer and Co., 35, Poultry, E.C.

A TENOR, BASS, and ALTO WANTED for the Surpliced Choir of a Church in Lee, Kent. Stipend £10 to £12 Address with references O. C., care of Novello, Ewer and Co.

TENOR and BASS WANTED in the Choir of St. Mary's, Vincent-square, Westminster. Choral Service. Stipend according to ability. Apply to the Organist at the Church on Wednesday evenings, between 8 and 9.

TENOR and BASS REQUIRED, Surpliced Choir, Services partly Choral. Duties, attendance at 11, 3.30, and 7 on Sundays. Weekly practice, and Good Friday and Christmas Day. Salary £15. Apply to Mr. E. Barnes at Holy Trinity Church, Bishopsgate-road, Farringdon, Monday or Thursday evenings, from 7 to 8.

TENOR and BASS (Principals), Sight Readers, will be shortly DISENGAGED. Address Chorister, Novello, Ewer and Co., 35, Poultry (E.C.)

REQUIRED to complete a Male Voice Choir, already established and meeting in the City for Practice weekly, two ALTOS, one TENOR, and one FIRST BASS. They must be Gentlemen Amateurs, read tolerably well at sight, and be prepared to take their share in the expenses of the Society, which are very moderate. Apply by letter to S. A. M. S., care of Messrs. Novello, Ewer and Co., 35, Poultry, E.C.

WANTED by a TENOR, an ENGAGEMENT in a Cathedral Choir. First-class testimonials. Address O. P., Shaw, near Newbury, Berks.

ROYAL ALBERT HALL CHORAL SOCIETY.
EIGHTH SUBSCRIPTION CONCERT,
THURSDAY, FEBRUARY 5, 1874.
MENDELSSOHN'S ELIJAH.

MADAME OTTO ALVSLEBEN.
MISS ANTOINETTE STERLING.
MR. SIMS REEVES,
AND
SIGNOR AGNESI.
&c., &c.

ORGANIST . . . DR. STAINER.
CONDUCTOR . . . MR. BARNBY.

Doors open at Seven o'clock. Commence at Eight.

Boxes, £3 3s., £2 10s., and £1 10s.; Stalls, 7s. 6d. and 5s.; Balcony, 3s.; Admission, 1s. Tickets at Novello's, 1, Berners-street, and 35, Poultry, the usual agents, and at the Royal Albert Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.
NINTH SUBSCRIPTION CONCERT,
WEDNESDAY, FEBRUARY 18, 1874.
HANDEL'S MESSIAH.

MADAME LEMMENS-SHERRINGTON.
MADAME PATEY.
MR. SIMS REEVES.
AND
* SIGNOR AGNESI.

ORGANIST . . . DR. STAINER.
CONDUCTOR . . . MR. BARNBY.

Tickets, as above, at Novello's, 1, Berners-street, and 35, Poultry, the usual agents, and at the Royal Albert Hall.

TENOR WANTED for St. Thomas's Church, Portman-square. Apply to the Organist at the Church on Wednesday evenings at 9 o'clock. Salary £10.

TENOR WANTED for a Dissenting West End Church. Stipend about £15. Apply by letter to X. Y., care of Novello, Ewer and Co., 1, Berners-street, W.

TENOR and BASS WANTED for a City Church. Must be good Readers. Apply on Tuesday evening, the 3rd inst., between 7 and 9, to Mr. Samuel J. Gray, 11, Chester-street, Kennington, S.E. Salaries paid.

WANTED, Communicants preferred, more MEN for the Choir of St. George's-in-the-East. Choral Service. Anglican music. Address Rev. W. Mann, Rector, St. George's-in-the-East.

BASS WANTED for the Choir of St. Matthew's, Upper Clapton. Must be a good Reader, a Communicant, and experienced in Chanting, &c. Stipend £20 per annum. Service Anglican. For particulars of duties, &c., apply by letter to Mr. Cockell, Inglewood Lodge, Upper Clapton, enclosing references.

ALBERT MUSICAL SOCIETY.—WANTED, Amateur Musicians (Brass, Reed, and String), to enlarge the Orchestra of the above Society. For particulars apply (by letter only) to J. Smelt, Esq., Hon. Sec., 9, Paddington-green, Harrow-road.

A PROFESSIONAL ORGANIST desires an ENGAGEMENT for Sunday Evenings and Week Days. Good references. Address Organist, 38, Sandbrook-road, Stoke Newington.

PROFESSIONAL NOTICES.

MISS GRACE ARMYTAGE (Primo Soprano),
2, Athalstane-villas, Stroud-green-road, N.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess-road, Edgbaston, Birmingham.

MISS CLELLAND (Soprano).
For Terms and Critiques, address 51, Elizabeth-street, Cheetham-hill-road, Manchester.

MISS DUMVILLE (Soprano).
For Oratorios, Concerts, &c., address 51, Cheetham-street, Cheetham, Manchester.

MISS JULIA JONES (Soprano).
For Concerts, &c., address 1, North-place, Cheltenham.

MISS M. B. CRICHTON (Primo Soprano).
For Oratorios and Concerts, address 98, St. Andrew's Villas, Preston-street, Bradford, Yorkshire.

MISS ARTHUR (Primo Soprano).
For Oratorios and Concerts, address Butterley House, Leeds.

MISS ELLEN GLANVILLE (Soprano),
2, Percy-terrace, Ladbroke-grove-road, Notting-hill, W.

MRS. WILSON JACKSON (Soprano).
For Oratorios, Miscellaneous Concerts, &c., 1, Avon-place, Duchess-road, Edgbaston, Birmingham.

MISS JOSEPHINE PULHAM (Soprano)
(Of the Royal Polytechnic) is open to Engagements for Operettas, Concerts, Dinners, &c. 12, Park-street, Greenwich.

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(Pupil of Mrs. Sunderland.) For Oratorios, Concerts, &c., address Robert Town, Millbridge, Normanton.

MISS FLORENCE WYDFORD (Contralto).
Open to Engagements for Concerts, Oratorios, Dinners, &c.
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MADAME RIPPON (Contralto),
MR. A. F. RIPPON (Violinist, Soloist, or Leader).
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MADAME ARNOLD POTTER (Contralto),
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MISS ARNOLD (Contralto Vocalist).
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MR. J. H. PEARSON (Alto Vocalist).
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MR. STEDMAN (Tenor).
Address 1, Berners-street, W.

MR. GREENHILL (Tenor).
For Concerts, Pupils, &c., 7, Alma Square, St. John's Wood.

MR. N. DUMVILLE (Principal Tenor).
For Oratorios and Concerts, address Cathedral, Manchester.

WILLIAM DUMVILLE (Tenor).
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W. M. DYSON (Tenor).
For Oratorios or Concerts, address Cathedral Choir, Worcester.

MR. H. T. BYWATER (Tenor),
Of the Liverpool, Birmingham, and Glasgow Concerts. For Oratorios, Concerts, &c., address 49, Darlington-street, Wolverhampton.

T. W. HANSON (Tenor).
For Oratorios and Concerts, address Cathedral Choir, York.

MR. REDEFERN HOLLINS (Tenor).
Address 26, St. Stephen's-road, Shepherd's Bush, London.

MR. J. H. HORSFALL (Tenor).
Address 46, Victoria-street, Bradford, Yorkshire.

T. ROBSON (Tenor).
King's College Choir, Cambridge.

MR. M. KENNEDY (Tenor),
Carlisle Cathedral. Address 10, Fisher-street, Carlisle.

MR. HENRY TAYLOR (Tenor),
107, Hampden-street, Bolton, Lancashire.

MR. JULIUS RODRIGO (Tenor),
(Pupil of F. Kingsbury, Esq.) will accept Engagements for Concerts, Oratorios, &c. Address 17, Trafalgar-square, Twickenham, S.W.

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N.B.—This announcement is inserted owing to Mr. Allen's name and address having been accidentally omitted in this year's "Musical Directory."

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR. FEBRUARY 1, 1874.

TWO THEORISTS ON OPERATIC REFORM.

By F. WEBER.

"From Life only, as the sole origin of our cravings for it, may we gather the subject and the form of all Art: wherever life is moulded by Fashion, true Art cannot accrue from it."—WAGNER, *Das Kunstwerk der Zukunft*.

It is among the chief merits of Wagner's theoretical writings, from which the above words are taken at random, that they point with a clear and steady aim at the incongruities and absurdities of the modern operatic stage, that they endeavour honestly and fearlessly to expose the very root of the evil, and that they raise before our eyes the vision of a new edifice, the Drama of the Future, the conception of which we cannot but call a grand and a noble one.

Wagner is one in a line of modern German composers, of whom C. M. von Weber may be considered the first, who have frequently exchanged the conductor's chair with the critic's box. The number of articles, chiefly critical, from the pen of the composer of "Freischütz," which appeared at different times in German periodicals, is considerable. They all bear witness to the author's great artistic soul and acuteness of judgment, which never stoops to prejudice, even where the works of his bitterest antagonists are concerned. In Wagner's writings this critical faculty is developed into a constructive one, of which the above theory of the "Drama of the Future" is the upshot. The book, on its appearance, raised a storm of angry controversy, but we venture to assert that it would have subsided sooner, and its undoubted merits been more calmly considered, were it not for a certain harshness in the author's judgment of others, more apparent still in his subsequent writings, which added unnecessary fuel to an already sufficiently unedifying party strife. This is proved by the fact that out of twenty-four books and pamphlets relating to Wagner, published in Germany during the years 1867–71, no less than eleven are directed against his angry pamphlet entitled "Judaism in Music."

Whatever may be the ultimate bearings of Wagner's theory—ridiculed as it has been by some and dismissed as the idle speculations of a dreamer; anatomised by others (and of these not a few whose opinion is entitled to the greatest respect) as dangerous, if not fatal to all art and to music in particular—it embodies at least this one idea, in support of which all well-wishers of art ought to combine, viz., the liberation of the Stage from the fetters of Fashion and its radical reform, both with regard to operatic and to purely dramatic performances. That such a reform is sorely needed who can deny? Who can shut his eyes to the fact that our theatres, our opera-houses, are nightly opened only to show off the particular qualities of this or that popular actor, this or that favourite singer. That operas are written with a distinct view to exhibiting the powers of one or two "stars," and that it has become a matter of indifference with a vast majority of opera-goers what particular work of art may be submitted to their senses. Are we then going back to the days when opera was yet in its cradle, to the days when a Faustina and a Cuzzoni could divide fashionable London into two hostile camps, to the noisy clamour of which Handel was fain to compose his grand operatic airs? Have we not, since then, had a luck to show us the deeply dramatic powers of

music on the stage; a Mozart to combine with it the expression of all the emotions of which the human heart is capable; a Beethoven to hold up to us, in his one great dramatic work, the ideal of human grandeur and purity, to which alone he thought his music capable of being wedded on the stage?

Glancing at the list of operatic performances during a season, here in London as elsewhere, one would indeed think that the voice of these great masters was drowned amidst the dance tunes of the modern Italian school; that the ideal to which they have pointed was crushed by the encyclopædian monstrosities of the Parisian "Grand Opéra."

What, then, is the conclusion we naturally draw from this? As has been most justly remarked in these columns: "We are driven to admit the truth that our Italian Opera-houses have now degenerated into mere fashionable lounges; that real art is represented outside their walls."

It is for this reason that the formation of a Wagner Society, and the introduction of the ideas and the music of this modern reformer have, of late, been rather welcomed, than otherwise, by lovers of true art in this country. We may not agree with much in his intended reforms, especially with regard to the position which Music is intended to hold in his new Drama, we may even consider his theory of this grand combination of all arts, called the "Drama of the Future," to be chimerical; yet we acknowledge in him the honest and enthusiastic seeker after truth, who has boldly struck out a new path for himself.

We call it a new path, because this "apostle of art of the nineteenth century," as he has been denominated by some of his admirers, has not only, in an elaborate theory defined, as it were, its exact position on the map, but has essayed practically to wend his way along its somewhat steep passes, cutting away the underwood and hewing down trees, some of them of many years' standing. But the idea of a revival of the stage of ancient Greece in the combination of the various arts, and with the additional advantage of the vastly increased musical resources of modern days, is by no means a new one. Opera itself owes its origin to an attempt at such a restoration, but while its relation to the Greek drama was, at best, but an outward one, it remained without influence on the national life and the highest interests of modern culture, which had been the privilege of the Theatre of Athens. The attempted restoration, in this respect, failed; and ever since then there have been critics, more or less earnest and enthusiastic, exploring the existing state of the operatic stage, and sighing for a genuine and lasting reunion of the sister-arts. Among these champions of operatic reform of a by-gone age, there is, perhaps, none more deserving to be associated with the author of the "Drama of the Future" than Count Algarotti. This remarkable man, artist, poet and thinker, whose highly cultivated mind rendered him a competent judge also in things operatic, but whose writings are now forgotten, has embodied his idea of the "Drama of the Future" in a small volume, from which it may not be uninteresting to select a few extracts.

Francesco Algarotti was born at Venice, in 1712. He lived for many years at the Court, and in the service of Frederick the Great, by whom also he was created a Count: during the last ten years of his life he resided at Pisa, and died in 1764, after having published a number of books on a variety of subjects, and among these his "Saggio sopra L'opera in musica," now under our consideration. The "Essay" (which, by the way, is dedicated to an English states-

man, William Pitt), after a few introductory remarks as to the original intentions of the founders of opera, treats in separate chapters of its component parts, viz., poetry, music, dancing, scenery, &c., and finally of architecture itself, reminding us in this form at once of Wagner's more elaborate and certainly more profound treatise. In introducing the subject the Count, surveying the original idea which gave birth to the opera, says:—"In forming it no article was forgotten, no means omitted, no ingredient left unemployed, that could in any shape contribute to so important an end; and indeed it may with reason be affirmed that the most powerful charms of music, of the mimic art, of dancing and of painting, are in operatic performances all happily combined, that they may conspire, in a friendly manner, to refine our sentiments."

But what is actually produced under the name of opera "now-a-days" is widely different:—

"Opera has degenerated to a degree of insipidity and irksomeness, through a defect of that harmony which should always prevail among the several parts of which it is composed. . . . By such neglects has opera dwindled into a languid, badly connected, improbable, grotesque and monstrous aggregate."

He concludes with the remark that theatres, being in the hands of "mercenary undertakers," reform can hardly be hoped for but under the patronage of a Sovereign, whose Court affords a fostering asylum to the Muses. Our critic does not yet, indeed, adopt the modern notion that the composer of the future should write his own libretto. The composer and the poet he deals with separately, but it is to the latter the more important part is assigned. "The poet is to carry in his mind a comprehensive view of the whole of the drama, because those parts, which are not the production of his pen, ought to flow from the dictates of his actuating judgment, which is to give being and movement to the whole." "Opera, in the main, is nothing more than a tragic poem recited to musical sounds." For this reason the composer of operas ought to be in a more subordinate position.

"It is an undeniable fact that in the earliest ages the poets were all musical proficient; the vocal part then ranked, as it should, which was to render the thoughts of the mind and affections of the heart with more forcible, more lively and more kindling expression." "But now the two twin-sisters, Poetry and Music, go no longer hand in hand. . . . Nor can a remedy be applied, otherwise but by the modest discretion of a composer, who will not think it beneath him to receive from the poet's mouth the purport of his meaning and intention . . . and thus keep up a dependence and friendly intercourse."

Having thus traced out the position which, in his opinion, the composer of the Musical Drama ought to hold, the Count proceeds, in a very sensible manner, to review the details of operatic music, such as he found it, pointing out their incongruities and the utter absence of the dramatic element in them.

In another chapter—on dancing—the value of this art as an accessory to the musical drama is dwelt upon, from which, however, it ought to spring genuinely and as forming part of the general plot. "It should be imitative of nature and of the affections of the mind, by the body's moving to musical numbers."

After some further remarks on scenery, dresses, &c., and a detailed plan of the structure of the theatre in which this revival of the Grecian tragedy should take place, our Reformer, seeing his ideal already realised in the future, enthusiastically says in con-

clusion:—"Then will opera no longer be called an irrational, monstrous and grotesque composition; on the contrary, it will display a lively image of the Grecian Tragedy, in which architecture, poetry, music, dancing and every kind of theatrical apparatus united their efforts to create an illusion of such resistless power over the human mind, that from the combination of a thousand pleasures formed so extraordinary a one, as in our world has nothing to equal it!"

One thing more we ought to mention. The Count, while deploring the fact that "even the most attentive of our now opera frequenters can be silent only to hear some air of bravura," adds that, in the Drama of the Future, when Music shall be restored to her pristine dignity, "the greatest silence will be imposed on all spectators." Alas, when will that looked for time come! We are afraid we are yet somewhat removed from the realisation of the dreams of this eighteenth century critic. Since he wrote his little book we have seen the Glucks and the Mozarts, the Beethovens and the Webers, and they have passed away; and yet we sorely needed a second Algarotti to remind us of the fact that our opera-houses ought to be the temples devoted to the highest interests of art, and into which we should enter with reverence.

This has been emphatically done by Wagner, and it is, we repeat, among his chief merits in his position as a critical writer. How far he has succeeded, as a creative artist, in approaching the ideal of the "Drama of the Future" in his own music dramas, it is not now our object to investigate: they are yet too little known in this country to admit of any profitable criticism.

That in spite of the shallowness of popular tastes, the musical art does advance: that it will eventually reconquer that vast field for the display of its highest qualities, the Stage; that, in fact, there is a future and a great future for the musical drama, we do not for a moment doubt. The progress of all art, between one phase of its development and another, may be slow, nay, almost imperceptible. It is during these, more or less protracted, hazy intervals that the critical police are busiest, going their rounds and turning their dark lanterns this way and that, in the often vain attempt to show us whither we are going. And while criticism is still thus engaged, the rising sun of creative genius will, sooner or later, scatter the fogs before it, till we are standing once more in the glorious light of a new day. We are now in a state of transition: but beyond the somewhat labyrinthian strivings of the day, we look with the eye of faith to the fulfilment of the prophecies, the legacies of Mozart and Beethoven, contained in "Don Giovanni" and "Fidelio."

OLD MUSIC.

BY HENRY C. LUNN.

A SHORT time ago a friend, in routing out the contents of a cupboard, which had not been disturbed for many years, came upon a bundle of paper which, on being opened, was found to consist of musical manuscripts. Imagining that this would be considered in the light of an unexpected prize, I enquired of the finder what he intended to do with it, when, to my surprise, he replied that it was only a lot of "old music," and that consequently it would go, with the rest of the rubbish, to the butter-shop. Finding that I expressed some curiosity respecting this, to him, valueless parcel, I experienced no difficulty in supplanting the butterman; and as soon as I returned home of course I lost no time in examining my gift. As I expected, it turned out to be a collection of pieces, some original

editions, of the highest interest to all who value the grand old works which were written in the days when composition was not a mere trade, and musicians had not begun to be ruled by their pupils. Here were rare Sonatas, airs with variations, Gavottes, Musettes, &c., by men now scarcely known, and many by composers who have become such idols of the public through their more important works, that it appears doubly strange how such noble music as this should be allowed to pass away. In looking through the soiled, crumpled and torn leaves of these compositions, I could not help imagining how much pleasure they had afforded to players now long since departed; and the general musings of Charles Lamb, in his "Detached Thoughts on Books and Reading," were recalled vividly to my mind. "How beautiful to a genuine lover of reading," he says, "are the sullied leaves and worn-out appearance, nay the very odour (beyond Russia), if we would not forget kind feelings in fastidiousness, of an old 'Circulating Library' 'Tom Jones' or 'Vicar of Wakefield!' How they speak of the thousand thumbs that have turned over their pages with delight. . . . Who would have them a whit less soiled? What better condition could we desire to see them in?" Placing some of the pieces from my parcel on the desk of the pianoforte, I soon found that deciphering the notes was by no means an easy matter. They had been fingered for the grandmother of my friend, when a young child; and it was obvious, from the innumerable pencil directions (which were often written over the music itself), that her teacher was not a man to be trifled with. "Do not put your thumb upon a black key," "Mind the B flat" (in the key of F major), "Play the top passage on the drawing-room pianoforte," "Count six in the bar" (in 3-4 time), were some of the written instructions; and it was evident that any explanation of the value of notes did not form a portion of the lesson, for lines in all directions between treble and bass saved the pupil all the trouble of thinking, by demonstrating pictorially where every note in each hand was to be played. The first thing that strikes us, in examining works of this class, is the solidity with which they are written, as opposed to the majority of pianoforte pieces in the present day: and here of course we must see that music has but followed the fashion, for as the demand for an article increases, its quality inevitably deteriorates. This is essentially an age of rapid production. Houses are built up so slightly that many would tumble down did not one support the other. Furniture is manufactured so cheaply that persons about to marry are informed that they can "save their first year's rent" by purchasing at a certain establishment. Articles of wearing apparel, gaudy, but frail, tempt those who would be in the fashion at a trifling cost; and false jewellery has almost taken the place of real. That the music-market should be supplied with equally ephemeral articles is of course only to be expected. Fantasias, Nocturnes and common-place dance-tunes, under various fantastic titles, have therefore supplanted music in which form and development were the essential characteristics; and pieces thus written down to the capacities of the pupils, like the imitation ornaments just mentioned, pass so well in society that few care to enquire into their intrinsic value. In turning again, however, to the pile of fine old music which had given rise to this train of thought, I could not help reflecting on the soundness of the maxim that real worth must in the end prevail. For, in spite of the immense quantity of music composed for the unreflecting multitude, do we not see a

decided taste setting in for the true and solid works of art? Side by side with the love of display, is there not a feeling growing up which, if duly fostered, will lead us back into that road from which we have so long (perhaps almost unconsciously) deviated? Until very lately, for instance, the works of that mighty genius, John Sebastian Bach, were comparatively unknown in this country: true it is that advanced musical students played his fugues, and portions of his sacred works crept occasionally into the programmes of the more adventurous Choral Societies; but the general public was entirely unacquainted with his compositions, and few persons were indeed aware that he had written any vocal music beyond some unimportant pieces for the church, which, being decidedly "heavy," had been long ago deservedly consigned to oblivion. Now all this is changed: Bach's "Matthew" and "St. John" Passion music is performed all over London and the principal musical towns in England; in cathedrals, churches and concert-rooms, drawing listeners in thousands to worship with the heart (as did the mighty master himself) through the medium of a language the universality of which is never more fully shown than when employed in the service of religion. But it may reasonably be asked how has this great revolution in the public taste been so suddenly effected? The answer to this is simple; it has not been suddenly, but gradually produced. Twenty years ago such a result could not have been attained; but all who have watched attentively the state of music in this country must have seen that the ground has been carefully prepared for the appreciation of the great works in art, not only by their occasional performance at the "Monday Popular Concerts" and at the various "Pianoforte Recitals" in London, but by their publication, under the editorship of some of our most eminent resident professors. When people cease to be frightened by the word "classical," and even school-girls become accustomed to look upon the old composers rather as their friends than their enemies, such a profoundly religious composition as Bach's "Passion Music" (which contains no sensational choruses and no "gorgeousness" of instrumentation) may stand a chance of being listened to with at least a reverent toleration; and this end being once attained, the music may be allowed to make its own way with a certainty as to its ultimate general appreciation. But it is not Bach alone who has thus awakened to a second life amongst us: the smaller pianoforte compositions of Handel, Haydn, Dussek, Clementi and others of even a later period are now to be seen on the pianofortes of amateurs; and only a short time ago I heard an enthusiastic little pianist play a Sonata by S. F. Pinto, a composer whose name is scarcely even known here, although he was one of our own countrymen. The rage for Pasacailles, Gavottes, Sarabandes, and many other compositions of this class has indeed become so general that not only are we raking up a Gavotte supposed to have been written by Louis XIII., but arrangements of those composed for other instruments are constantly being issued, and modern writers even are adopting these models for their lighter pieces, although the dances which called them into existence are now almost unknown. That we are moving onwards there can be no question, but an occasional retrospective glance may make our progress more sure and steady. In much of our costume we are reproducing the style which prevailed in the days of our grandmothers, and "pre-Raphaelism" in painting is but a protest against the mere "prettiness" which was

gradually creeping in, to the detriment of true art. Let us then handle carefully the half-torn copies of music which may from time to time be discovered in our lumber-rooms: who knows but that the oldest piece may prove the newest fashion? The works of genius may slumber, but can never die; and the spirit of revival, so characteristic of the present day, should be helped on by all who have the true interest of music at heart. Waste paper can be supplied in abundance from the modern musical compositions, without hazarding the chance of a valuable piece being finally entombed, as my friend's parcel would certainly have been but for my timely interference, in a butter-shop. Even original manuscripts of important works have often been used to wrap up tea, sugar, and other necessities of daily consumption; and the parts of Bach's Sanctus in the Mass in B minor—stated by the composer to be in the possession of Count Spork, in Bohemia—were supposed to have been given to the gardener to bind round grafted fruit trees.

It is with sincere regret that we announce the death of Madame Parepa-Rosa, which took place on the 21st ult., at her residence, Warwick Crescent, Maida Vale. Her numerous triumphs as *prima donna*, in the highest lyrical works during Mr. Gye's management of the Lyceum, are well known to all opera goers; and our columns have from time to time recorded her extraordinary success in America, where, with her husband, Herr Carl Rosa, she travelled for some years with an operatic company which was in every respect a model of good management and perfect organisation. Apart from the void which will be long felt amongst the private friends of Madame Parepa, her decease is a sad blow to art in this country, for Herr Rosa had already projected a season of English Opera at Drury Lane Theatre, and the first work to be performed was Wagner's "Lohengrin." The abandonment of this enterprise, however, may be only temporary; but very many years may elapse before the place of so accomplished an artist can be supplied. Madame Parepa was only in her 37th year, and her many amiable qualities secured her the friendship and esteem of all who knew her. The funeral, which was attended by many members of the musical profession, took place at Highgate Cemetery on the 26th ult.

That the "moveable Do" is destined to replace the "fixed Do" system of notation for vocal classes appears now pretty evident; but if Mr. Curwen were to see half the plans to achieve this object which are poured upon us, both in manuscript and print, he might be surprised at the number of enemies near his camp. In all these, however, we may say that the retention of the staff is the main object; and if we call attention to the latest proposition which has reached us—"The Guide to Star Sol-fa," by John Bell—it is only to show that none of these reformers are awed by the abolition of the five-line staff, for this notation is written upon four lines, which, with the three spaces, precisely contain the seven notes of the scale. We understand that a course of vocal exercises upon this system is now in preparation, so that, like most of the authors of the methods submitted to us, Mr. Bell is evidently in earnest. However ably, then, the "Tonic Sol-fa Reporter" may record the doings of Mr. Curwen's disciples, it is obvious that fairly to chronicle the progress of the various reforms in this direction, we shall shortly require a "Moveable Do Reporter."

THE American musical journals, which are from time to time forwarded to us, contain many earnest articles upon the art which, were space more at our disposal, we should be pleased to quote. But their advertisements are, to say the least, peculiar. "Do you want anything in the musical line, from a selection of new music to a Mason and Hamlin organ?" is one which lately appeared. A work containing solfeggi, for soprano and mezzo-soprano voices, is thus heralded by the publishers:—"Italian Solfeggi are to the voice what soft buckskin is to furniture. It never scratches, is safe to use, and the oftener you use it the smoother and more polished becomes the wood." The next is, to us, somewhat incomprehensible:—"Pilliwink Polka. Not by Johnny Smoker, but it would go well on his 'fifey,' as it is exceedingly brilliant." The "True Juvenile Song-book" is said to be a treasure to children, as it "contains instructions that will learn them to read music readily;" and further on it is stated that it "contains instructions that will learn them to sing with the taste and expression which alone constitutes good singing." Let us hope that the "instructions" in the book are conveyed in more grammatical language than that employed in the advertisement.

CRYSTAL PALACE.

THE Saturday Concerts were resumed on the 17th ult., the principal feature in the programme being Schubert's Symphony in C, the execution of which, under Mr. Mann's able direction, was in every respect the most perfect we have yet heard, even at the Crystal Palace, where Schubert's works have been for years fostered with a tenderness which cannot be overpraised. Although the rendering of this noble composition reflected the highest credit upon every department of the orchestra, we cannot resist giving utterance to our admiration at the exquisite beauty of tone in the opening passages for the horn, and the excessive delicacy of the oboe, which has so important a part in the work. As might be expected, the applause at the conclusion of each movement was most enthusiastic; and, but for the length of the Symphony, there can be little doubt that encores would have been insisted upon. The other orchestral pieces were Mozart's Overture to "Le Nozze di Figaro," H. Pierson's Overture to "As you like it" (which was played for the first time, but produced little effect), Mendelssohn's early Overture to "The Wedding of Camacho" and Taubert's "Liebesliedchen," from the music to "The Tempest," which was unanimously demanded. Miss Anna Williams was scarcely, we think, judicious in choosing Pacini's Cavatina, "Ah! con lui" for her first appearance since her return from Italy. We liked her better in Handel's "From mighty Kings," but in both pieces she displayed a fine voice which may ripen with diligent study. The other vocalists were Madame Patey and Signor Agnesi. At the following concert, on the 24th ult., a Concerto, for organ and orchestra, by Mr. H. Gadsby, was the novelty. The composer's well earned reputation ensured a welcome hearing for his new work, which is written with the ease of an experienced musician, and admirably designed for the display of the legitimate resources of the solo instrument. Mr. Gadsby was fortunate in having so able an exponent of his composition as Dr. Stainer, who played it throughout in a masterly style. At the end of the Concerto, the composer was called for and warmly applauded.

ROYAL ALBERT HALL CHORAL SOCIETY.

ON Thursday, the 8th ult., Haydn's "Creation" was given with much success, the choral portions of the work especially, being rendered throughout with a decision and intelligence which proved that more than ordinary time and attention had been bestowed upon their preparation. "The Heavens are telling," and "Achieved is the glorious work" may be particularly mentioned as entitled to high

praise; but the beauty of tone in many of the delicate choruses was remarked by all musical listeners, the more audible marks of approval, however, of course being reserved for those pieces containing that grandeur of effect which excites as well as gratifies a mixed audience. Signor Giulio Perkin, who made his first appearance in London on the occasion, achieved a genuine success, his fine bass voice telling especially in the air "Rolling in foaming billows," which was enthusiastically applauded. As an exponent of sacred music he appears likely to take the highest rank, and we shall look forward with much interest to his rendering of the many parts in Oratorio music so well suited for his register. Mr. Cummings (who supplied the place of Mr. Sims Reeves, absent from indisposition) sang with his accustomed artistic feeling throughout, especially distinguishing himself in the air "In native worth." Madame Lemmens-Sherrington was as excellent as ever in the soprano music; and Mr. Raynham, who is always painstaking and conscientious, gave the tenor portions allotted to him with good expression. Mendelssohn's "Lobgesang" and Rossini's "Stabat Mater" were performed at the seventh concert, on the 22nd ult. These works are so often coupled together that we are now beginning to get quite accustomed, almost insensibly, to institute comparisons between them; and although we have no intention now of weighing their relative merits, there can be no question that for an appeal to an ordinary public audience no two compositions could be better selected. The instrumental portion of the "Lobgesang" went well, and was much applauded. In the first soprano music Madame Elena Corani sang with much purity, not only in the solo with chorus, "Praise thou the Lord," but in the duet "I waited for the Lord" (the second soprano part of which was most carefully rendered by Miss Isabel Weale), and also the important solo leading to the chorus "The night is departing." Mr. Sims Reeves was again too ill to appear; and Mr. Cummings elicited hearty applause by his singing of the tenor music, especially the celebrated "Watchman" scene, every phrase of which was delivered with the most perfect intonation. All the choruses were given with much precision, but the finest performance was the choral, "Let all men praise the Lord," which the audience would have gladly heard again. In the "Stabat Mater" precedence must be given to the solos. Madame Corani's voice was heard to much advantage, not only in the trying "Inflammatu," but in the two quartets, and also in the duet, "Quis est homo" (with Miss Antoinette Sterling), which was encored, but not repeated. Miss Sterling has a really fine contralto voice, which was fully tested in the air "Fac ut portem," and her careful singing in the duet already mentioned proved that she is resolved not to rest content with producing effect as a showy solo singer. Mr. Cummings sang the air "Cujus animam" so well as to elicit a storm of applause; and Signor Agnesi, in "Pro peccatis," and also in the solo parts of "Eia, mater," was highly successful. The choir again sang with much decision and command of tone, especially in the choral portions accompanying the solos. At both the concerts Mr. Barnby, as conductor, and Dr. Stainer, as organist, displayed those high qualifications which are now so well known and appreciated.

SACRED HARMONIC SOCIETY.

THE announcement that Dr. Crotch's "Palestine" was to be performed by the Sacred Harmonic Society on Friday, the 23rd ult., after it had been neglected for upwards of forty years, drew a large audience to Exeter Hall. Those whose recollection could carry them back to the time when Dr. Crotch was living and working amongst us—he died in 1847—would be naturally anxious to put their early impression to the test. But by far the greater number were no doubt actuated by curiosity, pure and simple. Both, however, had the gratification of hearing the work presented under most favourable circumstances, and and chorus being alike effective, and the soloists in every way admirable.

That the work is an effort of the highest genius no one,

we suppose, would venture to urge. But that there is an amount of talent displayed in portions of it, which almost reaches that high standard, is equally certain. Amongst the most successful numbers may be mentioned the Duet for soprano and tenor, "Such the faint echo;" the bass Air and Chorus, "Then the harp awoke;" the well-known Quartet, "Lo! Star-led chiefs;" and the Sestet, "Lo! Cherub bands." The Choruses are characterised by a liberality in the use of brass instruments, which occasionally borders upon licence, and the solos now and then have the clearness of their melodic phrases sacrificed to the elaborate contrapuntal devices assigned to the orchestra; but notwithstanding these defects, the work has sufficient intrinsic merit to fairly justify its being rescued from oblivion. If music of such a bold character had no other value, it would be useful as a protest against the production of those effeminate and immature works which are occasionally thrust upon the notice of long-suffering audiences.

We may have occasion to return to the consideration of the work itself, and treat it—as its importance demands—at greater length. Meanwhile, it is enough to say that Madame Sherrington sang with all her usual fire and animation, Miss Julia Elton rendered the little she had to do with quiet and unobtrusive effect, Mr. Cummings declaimed in a manly and vigorous fashion, as is his wont, and Signor Agnesi indicated plainly his intention of making the same mark in Oratorio that he has already done in Opera. The concerted music received additional effect from the agreeable voice of Miss Ellen Horne, and Mr. Carter also rendered valuable assistance in the same department. Sir Michael Costa conducted, as usual.

WAGNER SOCIETY.

THE third concert of this Society, which was given at St. James's Hall on the 23rd ult., was in accordance with the original design of the Association, which was professedly to spread a knowledge of Wagner's dramatic works, as far as was practicable, by a mere concert-room performance. It of course seriously detracted from the effect of the choral compositions to hear them interpreted by a rough chorus, evidently got together at a short notice; but, even with these drawbacks, the two chorals from "Die Meistersinger von Nürnberg" so delighted the audience that the second, "Wach' auf," was unanimously re-demanded. From "Tannhäuser" the Shepherd's Song, and Chorus of Pilgrims, the Reception of the Guests (with the popular March), and the final Chorus from Act 3, were given, and received with loud applause. The selection from "Der Fliegende Holländer," included the fine descriptive Overture, the Pilot Song and Chorus, Senta's ballad, "The Phantom Ship," the well-known "Spinning Chorus," the highly dramatic duet between Senta and the "Holländer," and the Chorus of Sailors. The solo singers were Madlle. Nita Gaetano, Mr. Bernard Lane, and Signor Gustave Garcia. All these pieces were well calculated to arouse the enthusiasm of the listeners; but we still think that, supposing the object of this Society to be something higher than the mere acquisition of funds, a recitation of an entire Opera (say "Lohengrin," for instance) should be attempted. It is true that dramatic accessories are absolutely essential for the due comprehension of Wagner's music; but this objection will also apply to those pieces which have been already so often submitted; and there can be no question that if these popular extracts are constantly selected, there will be a general belief by those unacquainted with the entire works, that the weak parts are purposely held back. At all events, in the absence of a stage representation of the Operas (which unfortunately seems as far off as ever) the Society would then feel that it had done the very best to further the cause, and this cannot be said whilst the programmes contain such well-worn compositions as Beethoven's Symphony in C minor, for example. Two of Schubert's Pianoforte Marches (brightly instrumented by Liszt) commenced the concert. Mr. Edward Dannreuther was, as usual, a most efficient conductor.

BRITISH ORCHESTRAL SOCIETY.

THE second season of this Society commenced on the 22nd ult. at St. James's Hall. With the exception of Sir Sterndale Bennett's ever welcome Overture, "The Naiades" (which had an exceptionally fine rendering) and a clever Saltarello, for orchestra, by Mr. Hamilton Clarke, no work by an English composer was selected. The performance of Mozart's Concerto in E flat, for two pianofortes, by Miss Linda Scates (of the Royal Academy of Music) and her master Mr. Walter Macfarren, afforded a good opportunity of exhibiting native executive talent to the greatest advantage; and Beethoven's "Eroica" Symphony and Cherubini's overture "Les Deux Journées" tested the best qualities of the band, the thoroughly "British" character of which can be the only reason why the title of the Society is retained. The vocalists were Miss Edith Wynne and Miss Augusta Roche. In compliment to the Duke of Edinburgh (who is the Patron of the Society) the National Anthem and the Russian Hymn were performed by the orchestra, which is again placed under the able direction of Mr. Mount.

ST. PAUL'S CATHEDRAL.

It is a significant fact, that the idea of bringing the orchestra again into our churches, and sanctifying the Oratorio to the service of God, has had its first public exposition in the two great metropolitan churches.

Three years ago, when the closing week of Lent was emphasised by a service in Westminster Abbey, of which Bach's "St. Matthew Passion," with orchestral accompaniments, formed the principal part, it was felt to be an innovation of so daring a character, as only a Dean possessing enormous influence and power could possibly hope to carry out. When, some time after, the lead of Westminster was followed, and even improved upon, at St. Paul's Cathedral, by the celebration of the Dedication Festival, with all the pomp of orchestra and large chorus, it began to be looked upon as possible that the country Cathedrals would soon follow in their wake, and thus set the movement fairly afloat. The production of the minor "Passion" of Bach at St. Anne's Church, Soho, last year, gave a start to the smaller churches, which is already about to be followed in more quarters than one.

Again has the Festival of the great Apostle of the Gentiles been celebrated in the Cathedral dedicated to his honour. A large and judicious selection of movements from Mendelssohn's Oratorio, embodying the principal acts in the life of St. Paul, formed the basis of the Service. The Overture made a fitting prelude; the effect of the orchestral instruments at once satisfying all those who had been doubtful as to their ecclesiastical propriety. Tallis's Responses were used, and the "Magnificat" and "Nunc dimittis," to a setting made specially by Dr. Stainer, were rendered with full orchestral accompaniment. After the third Collect—in the place of the Anthem—came the selection from Mendelssohn's "St. Paul," the solos being effectively sung by the chorists and lay clerks belonging to the Cathedral. The choruses were performed by a Choir of 350 voices, accompanied by a band of 50 instrumentalists. Mr. George Cooper presided at the organ, and Dr. Stainer conducted. The music throughout was admirably rendered.

WE understand that an engagement has been offered to Mr. Barnby, by the Vicar of Hampstead, to meet the congregation of the Parish Church once each week, for the Purpose of developing congregational singing in that Church, on the principle laid down by Mr. Barnby in the paper read by him at the Church Congress at Bath.

A BALLAD CONCERT was given at Onslow Hall, Neville Street, Brompton, on Wednesday, the 21st ult., by Messrs. Rudland and Franklin. The programme was long and varied, and gave much satisfaction to a large audience. The vocalists were Mesdames Seymour, Burrington, and Reece, and Messrs. Franklin and Rudland. Several recitations were given by Mr. Walter Lacy,

jun.; and the West London Vocal Concert Party contributed two quartets.

A SERVICE of Praise was held in Greville Place Church, Abbey Road, St. John's Wood, on the 16th ult., when a selection from the "Messiah" was given by the Choir. All the pieces were well rendered, those most deserving of mention being "Comfort ye," and "Every valley," by Mr. Robertson; "He shall feed His flock," by Mrs. T. Callard, the accompaniment in the latter conducting greatly to the success of the piece. "Lift up your heads" and the "Hallelujah" were given with much precision, and reflected great credit on the conductor, Mr. Sharp, organist of the Church.

A VERY successful concert took place at the Quebec Institution on Tuesday evening, the 20th ult., under the direction of Mr. Chas. Salaman, who introduced some new and effective compositions of his own, the most noticeable of which were six characteristic melodies for the pianoforte, "Leila," a song for tenor, sung by Mr. Stedman, and "Are other eyes," given by Miss Leonora Braham, a very promising soprano. The other vocalists were Madame Edna Hall, Miss Estelle Emrick, and Mr. Pyatt.

MR. CHILD gave a concert at Camberwell Hall, on the 22nd ult., which was well attended. The principal artists were Miss Janet Haydon, Madame Osborne Williams, Miss Christine Macdonald, and Messrs. Chaplin Henry, Wilkington, and G. S. Graham. A feature of the evening was the *début* of Mlle. Kociolkowska (a young and promising pupil of Mr. Child), whose pianoforte playing was much admired. Amongst the best items in the programme we may mention Miss Haydon's "Regnava nel silenzio," Mr. Henry's "Bellringer," Madame Osborne Williams's "Wreath of Roses," and Mr. Child's pianoforte solos. A young lady, Miss Christine Macdonald (a pupil of Mr. Child), also developed considerable talent in her singing of some Scotch melodies.

THE St. Jude's Institute held a conversazione at the Elementary Schools in King Henry's Walk, Mildmay Park, on the 12th ult., the large room being specially decorated for the occasion, when several ladies and gentlemen assisted in the musical programme of the evening. The secular concerted music consisted of Pearsall's "O, who will o'er the downs so free;" Sullivan's "O hush thee, my babe" (encored); Barnby's "Sweet and low;" and H. Leslie's "Memory," which was tastefully sung by Miss Codner, Master Collisson, and Mr. S. W. Simpson. Among the sacred pieces may be mentioned "O taste, and see" (Goss), which was much appreciated, and "Behold, how good and joyful" (Whitfield). The recitative, "See now he sleepeth" ("Elijah"), introduced the trio "Lift thine eyes," which was very well rendered; and "He watching over Israel" completed this selection. There were two intervals, during which addresses were given, and the proceedings closed with the National Anthem. The success of the entertainment was mainly owing to Mr. Sydney Collisson, who conducted. Mr. John Codner, organist of St. Jude's, presided at the pianoforte.

THREE deputations of professors and teachers of the Tonic Sol-fa system of music—from the Tonic Sol-fa College, representing 431 members, the Free Church Normal College, Glasgow, and the Free Church Psalmody Committee of Edinburgh—recently waited upon Mr. Forster, at the Education Department, for the purpose of laying before him the disadvantage under which the teachers and students of this method labour in their competitive examinations, owing to the way in which a number of technical questions are put by the Government Inspector. Mr. Vernon Lushington, Q.C., introduced the deputations. Mr. Forster was addressed at considerable length by Mr. John Curwen, Mr. Alexander Ellis, Mr. A. Ashcroft, Mr. Kidstone, Professor Miller, and Mr. Colin Brown. A memorial, signed by some hundreds of teachers of the Tonic Sol-fa system, was also presented. The speakers urged that the system was being very largely taught in Board schools, and that many of the managers would have no other teachers than those qualified and certificated to

teach the method. A great difficulty, however, was thrown in the way of their obtaining certificates by the manner in which a number of questions are frequently put by Mr. Hullah, Her Majesty's inspector, and the author of the Doh-ray-me system, who, it was believed, did not favour the Tonic Sol-fa method so much as would an independent inspector, or one who understood Mr. Curwen's system and the old notation as well. The memorial concluded with the prayer "that their Lordships of the Education Department would appoint an inspector who was thoroughly master of both systems, or that they would grant to the Tonic Sol-faists a separate examiner, who should be entirely independent of the present Government inspector." Mr. Forster inquired whether the deputation asserted that, while some of the questions put were unintelligible under the Tonic Sol-fa system, they would not be so under the old notation. Several gentlemen of the deputation urged that they were not only unintelligible, but useless, calculated to mislead, and such that no one who thoroughly understood the system would think of asking. Mr. Forster said he thought it was only fair to remind them that Mr. Hullah was elected as the public inspector from his general knowledge of music. He would also call their attention to some of the published reports of their own committees, in which it was stated that Her Majesty's inspector had visited the schools and examined the pupils with his usual ability and impartiality. The subject should have his most careful consideration, and he was quite sure the Department would endeavour to act, as usual, with justice and impartiality to the authors, teachers, and students of each system.—*Times*.

THE January concert of the St. George's Glee Union was given on the 2nd ult., at the Pimlico Rooms, before a large audience. The choral portion of the programme included "For the New Year," "Parting and Meeting," "The Christmas Madrigal," "Hardy Norseman," "Men of Harlech," "Mynheer van Dunck," "The Chafers," and the "Gaping Catch," all of which were well sung by members of the Choir. Miss Janet King gave a new song, "Camelia" (Ganz), with much taste; and also, with Miss Edith Heath (a very youthful pupil), played Diabelli's pianoforte Duet in D, in which both displayed decided talent. Miss Buley, Mr. Jekyll, Mr. King, and Mr. Warren contributed songs; and Miss Ada Matthews, in a brilliant pianoforte solo, evinced considerable skill. The concert was under the conductorship of Mr. Garside.

A TESTIMONIAL, consisting of a beautiful specimen of Irish poplin and a suit of Irish point lace, has been recently presented to Madlle. Titens in Dublin. This present was subscribed for by the residents of the city, and the presentation was made by Miss Madeline Johnston, secretary to the Committee, who said that, however slight it might be, it showed the estimation in which Madlle. Titens was held in Dublin as an artist and a gentlewoman, and the appreciation of her charity in alleviating the sufferings of the afflicted.

THE Choir of the Lay Helpers' Association will have a special service at St. Paul's Cathedral, on Thursday evening, the 5th inst. The Anthem will be the whole of Mendelssohn's Psalm, "As the hart pants." Mr. Hoyte will conduct, and Mr. E. H. Thorne will preside at the organ.

SIR JULIUS BENEDICT was announced to lecture on Friday, the 30th ult., on "Weber and his Times," at the evening meeting of the Royal Institution of Great Britain.

MR. RIDLEY PRENTICE'S Monthly Popular Concerts, at Brixton, continue to attract the lovers of sterling chamber music to the Angell Town Institution. At the fourth concert, on the 20th ult., Mr. E. Prout's very clever Concertante Duet in A major (for pianoforte and harmonium) was excellently performed by Mr. Prentice and the composer, and received with the most enthusiastic applause.

A CONCERT and operatic entertainment was given at the City of London College, Leadenhall Street, on the 15th ult., under the direction of Madame Liebe Konss.

The most successful pieces in the programme were "The Storm" (sung by Madame Konss and encored), a trio (well rendered by three pupils of the concert-giver, the Misses Geater, Inez, and St. John), The "Yeoman's Wedding Song" (excellently given by Mr. Newton Baylis), and "This Magic Wove Scarf" (sung by Miss Powell, Messrs Templeton and Baylis). A young tenor, Mr. Frederick Oakland (pupil of Madame Konss), made a very successful *début*, and received an enthusiastic encore for Sullivan's "Once Again." Madlle. Inez gave two pianoforte solos with considerable skill. The performance concluded with Offenbach's Operetta, "The Blind Beggars," the characters in which were well sustained by Messrs. Templeton and Baylis.

ON Friday, the 2nd ult., the choir of St. Mary, Haggerston, passed a most enjoyable evening at the Vicarage House, by invitation of the Vicar, the Rev. J. Ross, M.A. A number of songs, duets, glees, &c., were efficiently rendered by the choir, and after supper, the Vicar, in proposing the health of the organist, choirmaster, and choir, stated that a year ago, when Messrs. W. and J. Coventry took charge of the musical services at St. Mary's, they found its affairs in a most disorganised and lamentable condition, but, owing to the ability, perseverance, and disinterested zeal they displayed (being ably backed by the choir), he was happy to say those services had been fully restored to their pristine excellence, and St. Mary's now possessed the best Anglican choir, and rendered the most elaborate cathedral service in the East-end of London.

REVIEWS.

NOVELLO, EWER AND CO.

"So rest, my Rest!" "Sweet Saviour," "The shadows of the evening hours." Choral Hymns, by J. Tilleard.

MR. TILLEARD deserves his reputation as a hymn writer, from the point of view that a hymn is a sacred song; that a song is something to be sung, and that a poem is a series of words wherewith the hymn may be conjoined. These three specimens of his harmonious art are of a piece with his previous productions; they are tuneful, and easy of remembrance. A composer of his experience ought, however, to have his sense better trained to accent than to let him set "My dead soul" to a dotted crotchet, a quaver, and a crotchet; or to let him leap to the highest note of the phrase, and on the strongest accent of the bar, to the second word of "Look on thy children from on high." This kind of fallacy is bad enough when tunes are written to metres, and not to poems; it is more blameful where the words are printed to the notes, and the latter should have been made to accommodate them.

Hymn Tunes. Composed by Robert Brown-Borthwick.

THIS collection of twenty-two tunes is offered, together with the sum of one shilling, in exchange, copy for copy, for "Sixteen Hymns for Church and Home," by the same composer. Hence may be surmised that the reverend author has reconsidered his earlier publication, and wishes rather to be judged according to the present aspect of his productions, than to that under which they were formerly placed before the world; and this surmise is confirmed by the prefatory statement that "the greater number of these Tunes—some of which are here revised by the composer—have appeared before." It is strange that a book, which professes to be the correction of another book, should itself present such typographical inaccuracies as disfigure the volume under notice—for instance, in No. 19, the G for the tenor, which should surely be F, in the first chord after the first double bar; and again, the same wrong note for the same voice, for the last minim of the first full bar in No. 18. The harmony of the tunes offends not against the rough rules of grammar which have universal acceptance; but there are more delicate niceties, for which no provision is made in some primers, and to which the author proves himself insensitive. One of these is the progression from the chord of the super-tonic to the first inversion of that of the tonic, in the first full bar of No. 1; where the 6th,

instead of 5th from the bass, in the earlier chord, would have been far more agreeable. Another is the close upon a second inversion, the chord preceding the first double bar in No. 22. The end of a metrical line is necessarily a musical resting-place; and there can be no repose upon a chord which so imperatively demands something to follow it as does this form of the consonant triad. The "Ancient Melody," No. 19, is rendered extremely unsatisfactory by its harmonic treatment, which brings it to an end in the key of E flat, whereas it begins in that of C minor. Theorists who, to the confusion of musical knowledge, call these two keys "relative major and minor," can scarcely allow that either can be liable, any more than a human relative, for the responsibilities of the other; and the key of C, major or minor, is answerable, if it begin a piece, to return at the end of the same. The composer has not shown himself at his best in the tune called "Scarborough," after the town of his present incumbency, No. 18. We like No. 21, "Hereafter," far better; and esteem No. 4, "O render thanks unto the Lord," the best in the collection. The names of these last, and of one or two others, suggest that they were, perhaps, composed to poems, and not to blank metres: if such be the case, it helps to prove that, in vocal music, excellence is better approached by the attempt to express words and to declaim them, than by writing for a stated number of indefinite syllables.

Jubilate Deo, in C. For four voices, or for voices in unison. Composed by T. Richard Matthews, B.A.

THIS is not incorrectly written, and it is not difficult of performance; so it is likely to come into extensive use. We think the purpose to "serve two masters" is a mistake, since, what is intended for unison singing should have an independent accompaniment, consisting of sometimes longer, sometimes shorter notes than the voice parts; sometimes having detached chords against the sustained song, and other similar diversities, if the writer would display his voices to advantage, and make the best effect out of their combination with the organ; whereas, in a composition for four voices, in which simplicity of structure is a chief object, a totally different distribution of the harmony is desirable. Let the reverend composer settle this point with his own conscience.

Psyche. A Dramatic Cantata, for Solo voices and Chorus, with accompaniment for Pianoforte. Words by V. A. C. Amcotts. Music by J. F. H. Read.

AN examination of Mr. Read's Cantata impresses us with the idea that the composer could do better things were he less ambitious. His solos throughout the work are superior to his choruses; but there is a great deal to admire even in his choral writing, especially in those placid parts where the least is attempted. A diligent study of counterpoint would prevent the possibility of much of the part-writing we observe throughout the Cantata—as an instance of which we might point to the two consecutive fifths between the 6th and 7th bars, page 19, where F♯, C♯; G, D, are sung by sopranos and altos, and played in the accompaniment, an error which is made still more prominent between the last two bars of the same page. Amongst the best of the solos we may cite the *Scena* for *Psyche*, with chorus, interspersed with occasional solo passages for *Eros*, commencing "Nay, listen," many portions of which show the possession of dramatic feeling, and the Recitative and Air for Priest (bass) "Ye come then, fickle multitude" (also with chorus), which is well written for the voice throughout. There is also much to commend in the unaccompanied Quartet, "Thus after all my sorrow past," some of the passages of imitation in which are exceedingly effective; and a good point is gained by the sudden change from minor to major, for the commencement of the *Finale*. On the whole the pianoforte accompaniment is fairly written; but the effect of the Cantata will no doubt be much enhanced by its performance with an orchestra.

Marathon. A Cantata. Written by John Brion. Composed by R. Forsey Brion.

WE have here a composition whose difficulties will not

exclude it from any choral society even of the most modest pretensions, while they are sufficient to give a zest to its study, and make those engaged in its performance feel that they have something to accomplish. Its merit will stimulate and gratify the interest of an audience, being easily appreciable and fully satisfactory. The choral portions are highly effective, each part in them being so melodious as to be attractive to the singer; and the solo pieces are not only good on the ground of contrast and relief, but will bear extraction for private performance apart from the rest of the work. The severe problem indeed is here solved, of combining practical facility with musical interest; and, as what is easiest of execution is surest of efficient interpretation, an excellent, broad, sonorous and spirited effect may be relied upon from the performance of this Cantata.

A short, characteristic prelude seems to paint the anxiety of the people of Athens as to the fate of those noble heroes who have gone to defend the country against the countless host of invading Persians, which anxiety is dispelled by the joyous words of the out-runner of his fellows in arms, who falls dead in giving them utterance—"The victory is ours!" The people break out in shouts of victory, but are checked by a priest, who admonishes them to offer thanks to heaven, whereupon ensues a movement of placid religious character. A fugal movement succeeds to this, wherein the boastful advance of the foe is described, and its contrapuntal character displays well the power of the voices. The first number closes brilliantly with an amplification of the opening choral movement, "Victory! victory!" No. 2 is a bass Recitative, which tells of the supposed death of Miltiades, and is interrupted by No. 3, a song for *Egina*, the betrothed of the Athenian leader, lamenting the loss of her beloved. This is a simple and highly expressive Air. In No. 4, the bass announces the approach of the victorious army; and No. 5 is a kind of choral march, bidding welcome to the heroes, a piece whose strongly marked accent and sonorous vocal distribution secure for it an impressive effect. Then we have a Recitative, in which the enraptured *Egina* recognises her lover's form among the victors, which leads, of course, to a Duet, consisting of the delighted exclamations of the happily reunited pair. A most difficult situation is this for musical rendering; many admirable composers have fallen short in the attempt to paint in notes the ecstasy of faithful hearts that meet in joy after a separation in despairing anguish, and the fact of Beethoven's perfect success in the wondrous piece in G, in *Fidelio*, but adds to the difficulty of after writers; to set comparison aside, it is high praise to say that the instance before us is far from unsuccessful, and is certain of good effect. The final number is chiefly choral, being interspersed with strains for the three solo voices. It is full of spirit, its generally exultant character being varied by touches of tenderness, and it will leave the hearers with a most favourable last recollection of the work.

Mr. Brion is a young musician of whom nothing so extensive nor so important as this Cantata has yet appeared. Let him take encouragement from his successful accomplishment of an arduous task, and aim again and again at the same high mark with the growing certainty of a still more practised hand.

Songs in Three-part Harmony. For the use of Elementary Choirs. Edited by Charles Maclean.

THE arranger of these songs has shown every desire to meet the requirements of amateur vocalists. In the first place, "the arrangement for a Bass part" (says Mr. Maclean) "with two upper parts interchangeable for male or female voices, offers more pliancy than the usual disposition in four parts," and, in the second place, "the two upper parts can be sung in duet, without the bass vocal parts." "The pieces," he also states, "can be sung in trio or in quintet, and by solo voices or by full chorus." The "quintet," we presume, is to be gained by doubling the two upper parts an octave below, although we can scarcely imagine this term to be applicable to an arrangement where male and female voices sing the same notes. So carefully considered an arrangement as this will be a boon

Four Settings of the Kyrie Eleison.

February 1, 1874.

Arranged from the Masses in E flat, C, F, and G.

Composed by FRANZ SCHUBERT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Andante. *pp* *sf*

Lord, have mer-cy up - on us, and in - cline our hearts to

Lord, have mer-cy up - on us, and in - cline our hearts to

Lord, have mer-cy up - on us, and in - cline our hearts to

Lord, have mer-cy up - on us, and in - cline our hearts to

Andante. *pp* *sf*

Lord, have mer-cy up - on us, and in - cline our hearts to

PIANO. *pp* *sf*

$\text{♩} = 86.$

After the 10th Commandment. *pp* *sf*

keep this law. Lord, have mer-cy up - on us, and write all

keep this law. Lord, have mer-cy up - on us, and write all

keep this law. Lord, have mer-cy up - on us, and write all

keep this law. Lord, have mer-cy up - on us, and write all

After the 10th Commandment. *pp* *sf*

keep this law. Lord, have mer-cy up - on us, and write all

sf *pp*

these Thy laws in our hearts, we be - seech Thee.

these Thy laws in our hearts, we be - seech Thee.

these Thy laws in our hearts, we be - seech Thee.

these Thy laws in our hearts, we be - seech Thee.

sf *pp*

these Thy laws in our hearts, we be - seech Thee.

No. 2.

Andante.
 TREBLE. *mp*
 Lord, have mer-cy up - on us, and in - cline our hearts to
 ALTO. *mp*
 Lord, have mer-cy up - on . . . us, and in - cline our hearts to
 TENOR (Sve. lower). *mp*
 Lord, have mer-cy up - on . . . us, and in - cline our hearts to
 BASS. *mp*
 Lord, have mer-cy up - on us, and in - cline our hearts to
 PIANO. *mp*
 ♩ = 76.

After the 10th Commandment.
 keep this law. Lord, have mer-cy up - on us, and write all
 keep this law. Lord, have mer-cy up - on . . . us, and write all these Thy
 keep this law. Lord, have mer-cy up - on . . . us, and write all these Thy
 keep this law. Lord, have mer-cy up - on us, and write all these Thy

rall. e dim.
 these Thy laws in our hearts, we be - seech . . . Thee. . .
rall. e dim.
 laws in our hearts, we be - seech Thee. . .
rall. e dim.
 laws in our hearts, we be - seech Thee. . .
rall. e dim.
 laws in our hearts, we be - seech Thee. . .

Kyrie Eleison.

February 1, 1874.

No. 3.

TREBLE. Lord, have mer - cy up - on . . us, and in - cline our

ALTO. Lord, have mer - cy up - on us, and in - cline our

TENOR (sve. lower). Lord, have mer - cy up - on us, and in - cline our

BASS. Lord, have mer - cy up - on us, and in - cline our

PIANO. $\text{♩} = 92.$ *p*

After the 10th.

hearts to keep this law. Lord, have mer - cy up - on . . us, and

hearts to keep this law. Lord, have mer - cy up - on us, and

hearts to keep this law. Lord, have mer - cy up - on us, and

hearts to keep this law. Lord, have mer - cy up - on us, and

p

rall.

write all these Thy laws in our hearts, we be - seech Thee.

rall. write all these Thy laws in our hearts, we be - seech Thee.

rall. write all these Thy laws in our hearts, we be - seech Thee.

rall. write all these Thy laws in our hearts, we be - seech Thee.

rall.

Kyrie Eleison.

February 1, 1874.

No. 4.

Allegretto.

TREBLE. *p* Lord, have mer-cy up-on us, and in-cline our

ALTO. *p* Lord, have mer-cy up-on us, and in-cline our

TENOR (Svo. lower). *p* Lord, have mer-cy up-on us, and in-cline our

BASS. *p* Lord, have mer-cy up-on us, and in-cline our

PIANO. *p* *Allegretto.*

♩ = 96.

After the 10th.

hearts to keep this law. Lord, have mer-cy up-on us, and

hearts to keep this law. Lord, have mer-cy up-on us, . . and

hearts to keep this law. Lord, have mer-cy up-on us, . . and

hearts to keep this law. Lord, have mer-cy up-on us, and

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

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so many elementary classes; and the fact of the twenty-two songs contained in the collection being all of a popular character will make them additionally attractive to beginners.

LAMBORN COCK.

The Maid of Orleans. Sonata for the Pianoforte. By Sir William Sterndale Bennett.

If a real artist were judged by the quantity rather than the quality of his productions, the position of Sir Sterndale Bennett in this country might be a puzzle to many who have followed with interest his career since he stood forth before the public as a composer of the highest classical works, even when a boy in the Royal Academy of Music. No composer has won his fame more truthfully or with less self-assertion; for, with a firm reliance upon his power to elevate the art, he has never sought the praise of the hour at the expense of his reputation; and even the many honours he has earned have been bestowed upon him, and not courted by him. It is true that of late years he has been somewhat too reticent for his admirers; but tireless activity is too often accepted as a proof of genius; and the reception of his most recent work sufficiently convinces us that his intervals of silence have increased rather than diminished his fame. Even those who do not like what is usually called "programme music" would, we think, be more than half converted by the charming composition before us. Pianists who can sing with their fingers will be delighted to linger over the beauties of the first movement, entitled "In the Fields," a delicious Pastoral in A flat. The flow of the triplets is never once interrupted, although the rhythm changes occasionally from double to triple. The second subject, whilst felicitously preserving the pastoral character of the movement, offers an excellent contrast with the opening theme, reminiscences of which are afterwards introduced, with some graceful modifications, a few bars of *coda* bringing this melodious *Andante* to a close. The second movement, "In the Field," is an *Allegro* of martial character, in A flat minor, opening with a staccato bass, accompanying the trumpet call, and, after modulating through B minor, leading to a tranquil theme, accompanied with a syncopated bass. The writing in the second part of this movement is of an exceedingly high character, but in the elaborate working of the subjects the original design is never lost sight of. The *Adagio*, which follows, "In Prison," is a Prayer, so lovely in its pathos as to render the translation of Schiller's verse, with which it is headed, almost superfluous. The second subject, in the dominant, after a return to the opening theme, appears again with good effect as an inner part, in the original key of the movement; and the tender treatment of these two subjects is so fascinating to the listeners that we can scarcely wonder at the desire for the repetition of the movement which has always been manifested at the public performance of the Sonata. The words, "Brief is the sorrow, endless is the joy," which precede the final movement, are sympathetically illustrated in the passionate music, which appropriately commences in A flat minor and concludes in the tonic major. What may be regarded as the second subject, beginning in A flat minor, has an enharmonic change into E major so perfectly resistless in its eloquence as almost to reconcile us to the truth of Mendelssohn's remark that words are more ambiguous than notes. A remarkable characteristic of this movement is the constant alternation between major and minor, the entire conception indeed of the *Finale* showing how deeply the composer has studied the feeling of Schiller's poem upon which the Sonata is based. Without presenting any extraordinary executive difficulties, this beautiful work demands the highest intellectual powers from the executant. True appreciation of the poetry throughout each movement, and a command of tone with the utmost refinement of touch, are absolutely necessary to its due interpretation. To those who possess these essential qualifications the composition will sufficiently speak for itself; but all who have devoted themselves to the ephemeral works of the day

must fit themselves for a higher world of art before the beauties of such music can be fully revealed to them.

CHAPPELL AND CO.

Bourrée. For the Pianoforte. Composed by Cotsford Dick.

THE name of this composer is new to us, but we select this *Bourrée* from a mass of compositions of a similar character, because we discover in it a merit which should not be passed unrecognised, especially if its author be an amateur. The spirit of the old dance has been so thoroughly caught, and the harmonies are so quaint and in accordance with the writings of the Bach period, that we cannot but imagine Mr. Dick to be an enthusiastic admirer of the time when the best writers threw their genius into this class of music. It is difficult of course to compose an original *Bourrée*, and we are consequently not surprised at finding reminiscences of Bach in the one before us; but the composition is in every respect extremely creditable, and we recommend it with all sincerity.

Evening Thoughts. Impromptu for the Pianoforte.

Song of the Mill Wheel. Melody for the Pianoforte.

By Mrs. Joseph Robinson.

BOTH these pieces are gracefully treated, and evidence much musical feeling in their composer. "Evening Thoughts," headed with a quotation from "Paradise Lost," has a melodious subject, and is well harmonised, the second theme, in the subdominant, being perhaps scarcely a sufficient contrast, but flowing melodiously enough to please an amateur audience. The mildness of the piece throughout may be perhaps forgiven, considering its title; but the question is whether the composition suggested the name or the name suggested the composition. Songs descriptive of mill wheels, even "without words," have been somewhat overdone; but Mrs. Robinson has written a good piece of its kind, and one which should, we think, find favour with pianists in search of novelty. A rapid succession of triplets accompanies a pleasing melody, a good effect being gained by the occasional introduction of four even notes against the three. The manner in which the passages are written for both hands seems to prove that the composer is a good pianist.

JOSEPH WILLIAMS.

One Hundred Easy and Progressive Violin Duets. Selected by H. Sydney Davis.

THIS work is issued in four parts, each containing twenty-five duets. The subjects are extremely attractive; and, being selected chiefly from the compositions of the standard writers, the performance of them cannot fail to aid in the cultivation of a taste for good music. They are all easily arranged, and carefully punctuated; and may be confidently recommended to young violinists as infinitely better for practice than the commonplace airs so often plodded through by beginners on the instrument.

The Changeling. Song. Written by Robert B. Holt. Composed by Bennett Gilbert.

THERE is much dramatic feeling in this song, but the constant recurrence of the subject in A minor, unharmonised, becomes somewhat tiresome. The fresh theme in the tonic major is a relief; and a good effect is gained by holding on the key-note for the change into F major, the "Agitato," with the triplet accompaniment, contrasting well with the more subdued portions of the song. Character without monotony (or at least such monotony as becomes distressing to the listener) is rarely found save in the works of the highest writers; but the composition of songs of this class is so fascinating that we can scarcely wonder at their rapid increase. Some of the best *Lieder* of Schubert and Schumann may be cited as excellent examples for study. Mr. Gilbert's song is dedicated to Madlle. Titiens; but it is not stated whether she has ever sung it in public.

RUDALL, CARTE AND CO.

The Musical Directory, Annual and Almanack, for 1874.
Edited by Charles Mackeson, F.S.S.

The Professor's Pocket Book for 1874. Published under the direction of Sir Julius Benedict, and edited by Charles Mackeson, F.S.S.

THE Musical Directory, which has been for some years clearing itself of the errors we have so repeatedly pointed out, appears this time in a perfectly reliable shape, and we cannot too strongly recommend it as a valuable book of reference for musicians. An article by the editor gives an interesting account of the principal musical events of the past year; and amongst the features of importance we may also mention a short sketch of those artists who have died since the issue of the last number. The Pocket Book fully maintains its character, and we cordially wish it all the success it deserves.

WEEKES AND CO.

Musette for the Organ, with pedal obbligato, by E. H. Turpin.

WE have a different notion from the author of this piece, of the meaning of the word he chooses for a title. We understand "Musette" to signify—firstly, an instrument of the hurdy-gurdy class, on which a drone bass is sustained under a superstratum of melody; secondly, a piece of music fitted for this instrument, or imitating its effect. See in illustration of this view, some of the second, or alternative, gavottes by Bach, and many examples by less honoured writers. Here, however, is a continuous composition of six pages, with a plan developed through many changes of key, and with a florid bass, but not one strain throughout in which a pedal, or single bass note, is held on from opening to close. Apart from the misnomer, the piece has merit, though its effect may want variety.

Te Deum and Jubilate, for Four Voices or Organ. The Music composed by Robert François Blackbee.

THE word "or," in the above title, bewilders us; it is open to many interpretations, but we leave those to solve who may understand it. The merit of the work is its extreme simplicity. The Gloria at the end of the *Jubilate* is set in the form of a double chant, in obedience, as we understand, to special requirement. The music is dedicated to the Earl of Shaftesbury, and it is printed in Sol-fa and in ordinary notation.

"MUSICAL STANDARD" OFFICE.

Sanctus, Kyrie and Gloria Tibi, by J. L. Forbes.

THE words could not have been more concisely set than they are in the music before us. We wonder that it should be worth while to write a melodious strain with changeful harmony to the "Gloria Tibi," or wonder rather that it should not have been better worth while to leave this interpolation into the Communion Office to one repeated note or repeated chord in which a whole congregation might have joined, fearlessly of disturbing the disciplined singers. The other two pieces are nicely written, and will produce an agreeable effect.

ROBERT COCKS AND CO., LONDON.

BARRAS AND BLACKET, ROTHERHAM.

Laudate Dominum. Original Church Music. By Clement Hamil Perrot.

A most handsome volume is this in respect to paper, typography, and bookbinding, and its musical contents are worthy of its material splendour. The first argues amateurship on the part of the author, or at least freedom from the fiscal anxieties that too often depress professional life; the second proves musicianship that does honour to its possessor, whatever may be his calling or status. The volume comprises a large number of Chants, Double Chants, Hymn Tunes in Short Metre, Common Metre, Metre of seven syllables, and Long Metre, besides a large number of special settings of popular Hymn Poems, "Sanctuses," "Kyrie Eleisons" (we preserve the more remarkable than excep-

tional Anglification of the Latin and Greek initial words and Doxologies. Terms of general and warm commendation have been applied to the work; we shall but vindicate these by naming a few points that we less unreservedly admire. In the Chant No. 1, we think that, beautiful as is the harmony of the bar before the last, it is out of place in a composition of its class, as being too sentimental, and likely to grow tiresome from its very beauty by manifold repetition. In No. 3, the anticipation in bar 2 of the bass note of bar 3 gives singularly ill effect to the chord of \sharp upon the former. In the Double Chant No. 2, the bass melody of the fourth strain, comprising the interval of a minor 9th—B flat down to A,—with but one upper A between, is as ungainly in effect as it is unvocal in execution. In No. 17, the reciting note E, 4th space for the top voice, is too high for ease to the singer or pleasantry to the hearer; but if the effect of this be open to question, what shall be said of the bass note, E one ledger-line, which continues throughout the first strain, and is too low for all comfort if not for all possibility; the notation of this piece having for two parts three semibreves in the 1st and 3rd strains, and four semibreves in the 2nd and 4th, is, to say the least, inconvenient. No. 22 is ingeniously written in double counterpoint, the treble and bass of the 1st and 2nd strains being inverted in the 3rd and 4th; but the effect would have been better had this order been reversed, for the 4th strain has the leading-note for its penultimate bass, whereas the 2nd strain has the dominant in the corresponding position, and this would have served far better than what is written for the final cadence. In the Common Metre Tune No. 6, we must protest against the suspended B flat, which closes the 1st strain and is resolved on A, the start note of the 2nd strain, making the discord of \sharp with a double-bar between the dissonance and its resolution; in all unappropriated tunes—those written to metres and not to poems—allowance must be made for punctuation and the consequent breathing at the end of each line, and such breathing in this situation violates one of the chief rules of singing. In No. 4 of the Tunes to septo-syllabic lines, there is not likeness but identity between its first strain and that of the popular melody to "Jesu, meek and lowly," in *Hymns Ancient and Modern*; other contributors to this journal express opposite views, but the present writer is strongly of opinion that the multiplication of tunes to one poem is, and will be, and must be violently impedimental to congregational singing, since, whoever knows the words is inclined to sing them to the tune he knows in connection with them, and hence we may have as many tunes sung at once as may be recollected in conjunction with a favourite poem; the employment of a phrase from one tune as portion of another, cannot but involve greater perplexity. No. 5 of the Long Metre Tunes is a clever canon of two in one in the 8th, between the treble and tenor, with three free parts; there are two objections however, to such an exercise of scholarship for the present purpose,—first, that the tune needs to end with the repetition of the first two bars in order to make it perpetual by completing the answer; second, that the said answer is so obscured by the crossing and recrossing of the two tenor parts that it is difficult to trace it by the eye, and will be more so to distinguish it by the ear. Not to regard the work on the shady side only, let us speak with pleasure of the certain charm of the tune to the poem beginning "My God, my Father, while I stray," No. 1 of the resettings of well-known poems; of that to No. 12, "Jesu, lover of my soul;" of that to No. 13, "Hark, the herald angels sing," which is quite good enough to supersede the misappropriation in too general use to these words of a fragment from Mendelssohn's *Sons of Art*, a misappropriation that borders on profanity, since suggesting thought of other things in a place where contemplation should be fixed upon the one subject embodied in the text; of the merit to that of No. 15, the Easter Hymn; of the sweet simplicity and touching expression of that to No. 24, "In the hour of trial," which, however,—so unfortunate is this practice of composing new music to verses that have already been successfully set—pleases us less than Dr. Monk's tune to the same poem, with which we would gladly have spared the comparison; of the highly meritorious music to No. 36,

"O Paradise!" which ought to drive out of use the vulgar dance tune, together with which the translation came first into extensive knowledge; and of others, to name which would surpass our already extended limits. Upon the whole, this publication merits the attention of musicians, as introducing the high claims to notice of a composer with a decided vein of melody, a nice sense of harmony, a considerable mastery of the technicalities of art, and a strong feeling for the subject he takes in hand.

JAMES SMITH, LIVERPOOL; METZLER AND CO., LONDON.
Morceau d'Orgue, by Arthur Octavius Smith.

This little piece for the organ—how strangely the "by" reads after the French title!—pretends to little and realises as much. It is an Andante in F and in $\frac{3}{8}$, of very simple character.

HIME AND SON, LIVERPOOL AND BIRKENHEAD; HIME AND ADDISON, MANCHESTER; HUTCHINGS AND ROMER, LONDON.

Ave Verum: Bass Solo and Chorus, by J. Bolingbroke Cooper.

HERE we have a piece of smooth vocal writing, melodious if not a decided tune, and nicely harmonised. The chorus supersedes, a solo voice at the words "O clemens O pie." Mr. Scarisbrick, of Liverpool, for whom it was expressly written, has sung this in public.

HEYWOOD, MANCHESTER. PITMAN, LONDON.

My soul doth magnify the Lord. (Magnificat.) Key, A. By William Moss.

This piece will have a smooth effect with the voices, the parts for which are all melodious, and all pleasant to sing. There is the further merit that the words are fairly declaimed, and the course of the modulations honourably proves the musicianship of the writer, in the variety of effect it produces, with perfect coherence. The publication is not a little puzzling to unpractised eyes, for it combines regular musical notation with that of the sol-fa system, each note having a letter at its heart to indicate the syllable whereby Mr. Curwen's disciples would name it; thus the note D embraces a letter F, the note E a letter S; and so a reader must have his thoughts in two places at once, or his eyes in one while his wits are in another, or some such involved complication, as Lord Dundreary would say, "No fellah can understand." This combination of the two systems goes by the name of "Hamilton's Union Notation," and the present is not the first instance of its application; but we think that less advantage than confusion must spring from its complication, in the case of readers unfamiliar with its twofold appearance. Let it be hoped that the merit of Mr. Moss's music may over ride this barrier to its decipherment.

Festal Organ March; by Roland Rogers, Mus. Bac., Oxon.

This presents some showy writing for the organ, especially towards the end; but the early part has so strange a consecution of keys as must be unpleasant to every cultivated listener, and confusing to everybody who can hear at all. It begins, namely, in A minor, proceeds instantly to D major, thence to B minor, and thence to A minor again! The false relation of the tritone between C, in the first of these, and F sharp in the second, is as obvious as it is disagreeable.

A. DIMOLINE, BRISTOL.

"Blessed are the pure in heart," the sixth Beatitude, for three treble voices, by Faustina Hasse Hodges.

HERE is a truly charming little trio. Its chief melody is most graceful, its harmony is fresh and decidedly modern in character, without being more chromatic than is necessitated by the phraseology of the top part, nor than is easy to sing and delightful to hear, and the effect of the combined voices is admirable. It is surely erroneous to name the third voice "treble," which goes down to G below the

staff; the word must be meant to imply "female," and in this sense its use is as incorrect as that of the more ordinary term "equal." Voices can no better be called all treble than all equal, of which one has to go high, another to remain in middle register, and the third to go unusually low. The matter of definition is far less important than the merit of the music assigned to the three parts, and this, as has been said, stands high, claims attention, and should secure wide acceptance for the piece. We feel the naturally devout expression of every phrase, though this is rendered in unconventional forms, and we are glad to find a writer who is so independent of custom's trammels that she can set scriptural words to notes that flow from her heart, and so present them with an air of conviction in their truth.

VAN DE SANDT DE VILLIERS AND CO., CAPE TOWN.

The Offertory Sentences of the Church of England, set to music by Edward Newbatt.

LET us welcome this little publication as a favourable specimen of the music of the Antipodes, and rejoice that art is there so promisingly represented. It consists of six of the Offertory Sentences, set, in the concisest manner, for four voices, and printed in short score, so that the whole occupies but three octavo pages. The music has melodious grace in the top part, which is enhanced by the natural, but by no means common-place, character of the harmony. It rather treats the syllables as so many pegs whereon to hang notes, than attempts any expression, or as much as declamation of the words; its small failings are chiefly in the unmelodic progressions of under parts, such as once a diminished eighth, and once an augmented fifth for the bass, which give it the appearance more of having been picked out on a keyed instrument than conceived as so many vocal melodies; still, it has merit which we gladly acknowledge.

BREITKOPF AND HÄRTEL, LEIPZIG.

Mass in D minor. Composed by Joseph Schmuck.

THE author of this work is a resident in Bombay, to the "Amateur Instrumentalists" of which city he dedicates his production. He proves himself an accomplished musician with a pleasant fluency of thought, having but moderate ambition, with full power, however, to reach the mark at which he aims. This mark is on the level of the lighter Mass music of Haydn and Mozart, but his relation to it is different from theirs, in so far as he copies the model which those masters moulded. The conventional division of the text that prevails in the class of works with which this must be compared, parcelling it into sections to fit so many musical movements, is here followed, but without always the same propriety; for instance, we often meet with a half-close upon the words "Filius Patris," with the commencement of a new movement upon "Qui tollis peccata," in the *Gloria*, so that though there be a change of key and measure distinguishing the new idea, the sense is carried on from the dominant cadence to the phrase which relatively refers to, or indeed continues those first words; here, on the contrary, there is a full-close upon "Filius Patris," and so conclusive a termination that, musically speaking, the piece might satisfactorily end, and the relative starts anew, wholly without reference to its antecedent, and seemingly regardless of meaning. An incident of real beauty occurs at the words "qui sedes ad dexteram Patris," p. 17, where the last inversion of the minor ninth of C (written, as usual, C sharp instead of D flat) is resolved on the first inversion of a chord of B flat, which, however, is a beauty of sound more than of sense, since it throws no light upon the text. The *Hosanna* has a different setting to follow, from that which precedes the *Benedictus*, this last-named being cast in fugal form, of which it is too dry an example for its repetition to be desirable. The *Benedictus* has unquestionable charm up to the point of its full-close in F; but then, the return to B flat, the standard key of the movement, is ill-managed, and the opening phrase re-enters, consequently, with clumsy effect. The vocal writing throughout, especially in the occasional

use of high notes, betrays some want of experience, or at least of perception of how voices may be used to best advantage. The work is composed with orchestral accompaniment, a pianoforte arrangement of which only is printed. The shortness of this mass recommends it to frequent use, and its general interest and agreeable character confirm the recommendation; hence it may be desirably adopted in many of our London chapels.

ORIGINAL CORRESPONDENCE.

CHANGE OF THE SYLLABLES IN MODULATION.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—By the method of solfaing, advocated in my former letter, the difficulty of applying the syllables to different degrees of the stave in different pieces (which I believe is at the bottom of nearly all the popular objections to moveable-doism) is entirely done away with, and the more formidable one arising from the supposed necessity for changing the position of the *do*, in the course of the same piece, with every change of key, however transitory (which seems to form the basis of most of the educated antagonism against it) is reduced to a minimum, by using the same modifications of the syllables for the signs of a new key as for the real accidentals which correspond with them in pitch. I said that this plan is easily applicable to the five most usual modulations, but it may be used for the most remote ones as well, whenever they are only cursorily introduced and do not obtain such a temporary sway as entirely to obliterate the predominating effect of the fundamental tonic. It is true that the syllables would, in the secondary keys, lose much of that power to suggest the actual sounds required, which, in the principal key of the piece, they derive from their association with the characteristic "mental effects" of the various degrees of the normal scale; but they would not the less afford an infallible standard for the measurement of intervals. When, however, in extended movements, by the exigencies of musical form, lengthened modulations are effected which do temporarily introduce a complete change of key, and especially when they, in their turn, become the centres of still further removes, it is undoubtedly advantageous to shift the place of the *do* upon the stave. But as all systems of solfaing are for the convenience of learners, who, for the most part, study in classes, the teacher could always announce at what points it would be advisable to do so, giving his reasons, and explaining which of the so called accidentals would have to be treated as *natural* to the key. It would, I am convinced, be a great boon to proficient as well as tyros, to instrumentalists as well as singers, if composers could be induced to change the signatures, even frequently, in the course of the piece, rather than bespatter their pages so freely with sharps, flats, and naturals as is now the fashion.

Even more important for learners (if the established notation is to hold its own against the increasing favour which the logical consistency and general practicability of the Tonic Sol-Fa system is winning for itself), is it that some definite understanding should be come to as to the extent of the influence of the marks of transposition. In the instruction books we are told that that influence extends upon the same stave only, to all notes of the same name, in any octave, within the bar, and that when the last note of one bar is repeated in the next a sign attached to the former affects the latter also. Now I can find no fault with the rule itself, nor should I do so with any number of exceptions, if they were but explicitly stated and generally conformed to. But I believe I am within the mark when I say that ninety per cent. of the difficulties which beginners, of average ability, experience in reading music, are caused by the indiscriminate way in which counteracting signs are used long after the influence of those which they contradict is at an end. If composers cannot be brought to see the disadvantages of the present custom, I trust that compilers of instruction books, church

music, etc., will avoid hampering the learners' progress by the inconsistent disregard of a very simple and sensible rule.

I am, Sir, yours truly,

A. ORLANDO STEED.

Long Melford, Dec. 15, 1873.

ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The Royal Academy of Music was instituted in 1822. The list of patrons, directors, committee of management, and professors, proves that it is upheld and rendered efficient by the cream of society, and the most prominent men in the profession. Mr. Joseph Bennett, in his well-written remarks, bears testimony to the good results and rich promises connected with the institution; but he does not make a suggestion, which I have long been looking for, to the effect that the Royal Academy of Music should open its doors on one or two occasions annually for the purpose of granting decrees or certificates to musicians who have never been able to avail themselves of the excellent methods of instruction offered to students. We have training schools for schoolmasters, but the work of National Education was found to be impracticable till existing teachers—many of them of old standing—were admitted to the advantages of examination for certificates. At present, the only degrees offered, and worth possessing, must be gained at one of the universities, at a cost very much in excess of any remuneration due to the examiners, and burdensome to men having large families and limited incomes. I have always been of opinion that no institution can claim to be national which does not provide for such examinations as I have suggested; and, moreover, I fully believe that the entrance fees would form no inconsiderable item in the sources of income enjoyed by the Academy.

I am, Sir, your most obedient servant,

CHARLES LAWRENCE.

Pontypool, Jan. 19, 1874.

TO CORRESPONDENTS.

♦♦ Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The notice of the Christmas Meetings of the Tonic Sol-fa College—with many other communications from correspondents, which we should have been glad to insert—arrived too late for our last number.

C. P. H.—The compromise between the fixed and moveable Do systems of notation suggested by our correspondent is, we think, scarcely an improvement upon either—especially as two different points of the Scale are named by the same syllables—unless we adopt the somewhat clumsy expedient of adding the letter *l* to the end of each syllable of the upper tetrachord.

DELTA.—We can only refer our correspondent to any of the standard works on Harmony, especially those of modern date.

MUSICOLO.—We scarcely perceive any material difference between the plan proposed by our correspondent and that of many musical Societies whose epitaphs, after a brief existence, we have been reluctantly compelled to write.

E. D. PALMER.—We can have nothing whatever to do with criticisms upon reviews which appear in the pages of our contemporaries.

H. H.—The *E* should be sung as printed. The word "*to*," in a later edition of the work, is inserted in the following bar.

C. H. BALL.—The progressions do not violate any rule, but we certainly do not like them.

EDWD. WHITE.—*Contralto*.

CANTO.—We know nothing whatever of the matter, but should recommend any intending competitor to make an application to the donor of the prize.

TO CORRESPONDENTS (Continued.)

CAPTAIN HULLET is informed that we cannot insert an account of any private musical performance by amateurs.

W. A. LEONARD.—The book mentioned has been received, but is not of sufficient musical interest for review in our columns.

CH. HD.—We cannot undertake to correct or translate Latin inscriptions.

T. J. H.—The competition was entirely free and open to all choirs, both London and country, provided they possessed the requisite number of members. The number was 500 not 1,000.

X.—1. We believe that no such work has been published since the date you name. 2. We do not know of one.

E. LL.—The passage stands at page 149, score 3, beginning at bar 2. It occurs also in other places in the Chorus, in different keys; for instance, in B minor at page 146, score 3, bar 2.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary: as all the notices are either collected from the local papers, or supplied to us by occasional correspondents.

BARKING.—On Tuesday, the 20th ult., an evening concert was given at The Abbey Works, under the direction of Mr. Prenton, assisted by Miss Denham, Miss Claremont, Mr. Alfred Mori, Mr. Arthur Lawrence, and Mr. Frank Bascoe. Miss Claremont was very effective in her rendering of "She wore a wreath of roses" and "Kathleen Mavourneen," Miss Denham received a well deserved encore for "Esmeralda," Mr. Prenton was heard to great advantage in Russell's "Lifeboat," for which, being encored, he substituted "Over the rolling sea," and Messrs. A. Mori and A. Lawrence were highly successful in the pieces allotted them. Several part-songs were sung during the evening. Mr. Frank Bascoe was an efficient accompanist. The large dining hall was crowded, the greater portion of the audience consisting of the employes of the works.

BARROW-IN-FURNESS.—The Barrow Choral Society gave a performance of the *Messiah* in the Town Hall, on Tuesday evening, the 20th ult., which, considering the short time the Society has been in existence, was highly creditable, both to the members and their energetic conductor, Mr. Edward Brown. The principals were Miss Anna Hiles (soprano), Miss Jessie Hartley (contralto), Mr. R. Sutcliffe (tenor), and Mr. Thornton Wood (bass), all of whom did full justice to the parts allotted to them. The choruses were well rendered, and the band throughout was quite satisfactory. The audience was large and appreciative.

BRISBANE.—Mendelssohn's Oratorio *Elijah*, was given by the members of the Brisbane Musical Union, on Wednesday, the 28th October, before a very large audience. The orchestra comprised four first violins, four second violins, two violas, three violoncellos, one double bass, four flutes, two clarionets, three cornets, two drums and cymbals, and pianoforte. The chorus numbered one hundred voices, the whole being under the direction of Mr. R. T. Jefferies. The character of the Prophet, was divided amongst three gentlemen. The tenor solo, "If with all your hearts," preceded by the recitative, "Ye people," was well rendered by a gentleman amateur, who took the part of Obadiah. "Hear ye Israel" was most exquisitely sung, as was the trio "Lift thine eyes," by first and second soprano and alto. The choruses "He watcheth over Israel," "Behold God the Lord," and "Then did Elijah," were given with great firmness. The orchestra performed throughout with much ability, and gave evidence of careful training; and Madame Mallalieu played the whole of the pianoforte score in her usual excellent manner. The highest praise is due to Mr. R. T. Jefferies, who, by a "labour of love," and in the face of many difficulties, has in so short a time brought his forces to such perfection.

A COMPLIMENTARY concert was given on the 25th Nov., by the Musical Union, to its talented conductor, Mr. R. T. Jefferies, before a crowded audience. The orchestral and vocal performers comprised about 130 persons, the *beneficiaries* conducting. The Oratorio chosen was *Elijah*, which was performed throughout with the greatest effect.

BRIXTON.—The Somerleyton Amateur Opera Company produced for this season an English version of Verdi's *Opera Il Trovatore*, giving two or three performances in the first and second weeks of last month. In every department the undertaking was a decided success. The scenery and lighting were excellent, the Cloister scene, especially, being very effective. Miss F. Lanville was an efficient Leonora, and Miss Maas sustained the part of Azucena in a praiseworthy style. Mr. Kenneth Hudson possesses a good tenor voice, and performed the part of Manrico with much ease. Mr. K. Hudson, we understand, was one of the four selected tenors at the National Music Meetings, held at the Crystal Palace last July. Mr. M. W. Hall represented the Count di Luna in a careful manner, and Miss Kisbey, Messrs. Knapp, W. Hudson, and Kisbey, did full justice to the characters entrusted to them. Miss Barnett discharged the arduous task of accompanist very creditably.

BURSLAM.—The Potteries Tonic Sol-fa Choristers gave their annual performance of Handel's *Messiah* in the Town Hall, on Tuesday evening, the 13th ult. Speaking generally, the execution, both vocal and instrumental, was fully up to the high average of excellence attained at previous concerts. The most difficult choruses were sung with accuracy, and all were given with intelligent appreciation of the sentiment of the words and the design of the composer. The customary quartet of professional soloists was composed of Miss Mary Thorley, soprano; Miss Edith Taylor, contralto; Mr. Kearton, tenor; and Mr. Brandon, bass—all of whom were effective. Mr. Brandon being very successful in "The trumpet shall sound," the *obbligato* to which was played to perfection by Mr. A. Robinson, of Hull. The orchestral portion of the performance left nothing to be desired, the Overture, the

"Pastoral Symphony" and the accompaniments being given in perfect taste, Mr. H. Walker supporting the band most efficiently on the organ, and Mr. Powell conducting. The hall was crowded.

CAMBRIDGE.—The fifty-sixth quarterly concert of the Amateur Musical Society, took place on Tuesday evening, the 23d December. The programme consisted of the first part of the *Messiah*, followed by a miscellaneous selection of glees, part-songs, solos, &c. The principal performers were Madame Clara Suter, Messrs. Biltor, Ling and S. Duffell. Several pieces in the second part were encored, among which were "Sing, sweet bird," by Madame Clara Suter, and "Rupert the Ranger" (Weiss), by Mr. S. Duffell. Mr. W. C. Dewberry, R.A., was an efficient accompanist, and Mr. H. J. Brown conducted with his usual ability.

CHELTEENHAM.—On Tuesday, the 30th December, Mr. J. A. Matthews's first subscription Oratorio performance (fourth season), was given in the Corn Exchange, before a crowded audience. The Oratorio selected was the *Messiah*, which was rendered with much effect throughout. The choruses were exceedingly well sung. The soloists were Miss Julia Jones (whose singing of "Rejoice greatly" and other airs elicited considerable applause), Madame Whitaker, Miss Clarke, Mr. Kearton, Mr. Halford, and Mr. Thomas. There was a good band, led by Mr. E. G. Woodward, and an organ (erected by Messrs. Williams for the occasion), was ably played on by Mr. Heath. Mr. J. A. Matthews conducted.

CHESTERFIELD.—On Monday, the 22nd December, Handel's *Messiah* was performed in the Assembly Rooms, Market Hall, before a large audience. The several solos were very expressively rendered by Miss Jennie Twigg, Madame Whitaker, Mr. Cooper, and Mr. Carlos Lovatt. The choruses were well given by the members of the Chesterfield Choral Union, under the conductorship of Mr. T. T. Trimmell, who made his last appearance in public previously to entering on his new duties at Clifton. The vacancy caused by the resignation of Mr. T. T. Trimmell, who has for upwards of twenty years been organist at the Parish Church, was filled up on the 31st December, by the appointment of Mr. Henry John Vaughan, assistant organist of Gloucester Cathedral. The judge was Dr. E. G. Monk, organist of York Minster, and the conditions of contest were of the severest kind.

COLNBROOK, NEAR WINDSOR.—On Wednesday, the 31st December, a concert was given in the Public Rooms, by the Colnbrook Glee Union, assisted by several ladies and gentlemen, for the benefit of the National School. The programme consisted of overtures, songs, glees, madrigals, and part-songs. At the close Captain Bland complimented the performers upon the success of their efforts, and also the conductor, Mr. Ratcliff.

DERBY.—Mr. T. Tallis Trimmell, for many years honorary organist at the Parish Church, Chesterfield, having recently been appointed organist of Christ Church, Clifton, near Bristol, the members and friends of the Choral Union being desirous of showing their appreciation of his disinterested services, subscribed sufficient funds for the purchase of a handsome silver tea-pot and coffee pot. The presentation of this testimonial took place at the ordinary weekly rehearsal on the 16th ult. The chair having been taken by Mr. W. W. Woodward, the presentation was made by Mr. C. H. Coulson, the honorary secretary, who expressed the cordial thanks of the members for the kind interest taken by Mr. Trimmell in all matters that related to the welfare of the Society, and warmly congratulated him upon his new appointment. Mr. Trimmell, in a brief but feeling speech, expressed his sincere thanks for the kind and cordial feeling shown to him by his numerous friends in Derby, and, regretting the necessity of severing his connection with them, wished every prosperity to the Society. The following was the inscription upon the testimonial: "Presented to Mr. T. Tallis Trimmell, by members and friends of the Derby Choral Union, in acknowledgment of his services as Honorary Organist, 16th Jan., 1874."

DONCASTER.—The new organ, built by Messrs. S. Meacock, of High Street, for Catherine Street Free Church, was opened on Friday, the 2nd ult., by Dr. Spark, organist of Leeds Town Hall, who played through a well-selected programme in a most able manner, showing off the instrument, which has a fine tone, to the greatest advantage. The proceedings were opened by the Vicar of Christ Church with a short prayer.

EDINBURGH.—On Wednesday, the 24th December, Professor Oakley played on the organ in the Music Class Room, a selection of music appropriate to Christmas Eve, before a large audience. Particularly noteworthy was a very interesting addition to the statues of musicians—a beautiful bust of Beethoven, modelled by Professor Schaller, of Vienna, in 1825, a present from the London Philharmonic Society to the Edinburgh Music Chair. Two old chorals in the *Christmas Oratorio*, one said to be 270 and the other 330 years old, and Bach's Pastoral Symphony, which, like Handel's, is in the style of the old melody played in the streets of Rome in the Christmas week, were very acceptable. The music from the *Messiah* being better known, was more universally appreciated. A Pastorate by Kullak was also very warmly received, and the Professor extemporised on two well-known hymns at the close. An excellent concert, in aid of the Mars Training Ship at Dundee, was given on the 14th ult., in the Music Hall, by the Edinburgh Sacred Harmonic Society, presided over by its founder, the Rev. John Mackenzie. The choir numbered nearly 120 voices; the conductor was as usual Mr. Geikie; Mr. Hewlett presided at the organ, and Mr. Martin at the pianoforte. The first part of the concert consisted of selections from Spohr's *Die letzten Dinge* (The Last Judgment), the choruses in which were sung with a high degree of precision, delicacy and intelligence. The tenor solo and chorus, "Holy, holy," went remarkably well, the solo part being entrusted to an amateur, and the same may be said of the soprano solo and chorus, "All glory to the Lamb that died." The second and miscellaneous part of the concert opened with a worthy rendering of one of the finest choruses that Handel has written, "Sing, ye Heavens," from *Belshazzar*, an Oratorio so seldom performed as to be almost unknown to

the present generation till lately resuscitated in London at the concerts of the Royal Albert Hall Choral Society. The bass duet, "The Lord is a Man of War," from *Israel in Egypt*, was commendably sung by two amateurs. Then came the beautiful and popular air, "Mein Glaubiges Herz," from Bach's *Whitsuntide Cantata*, well rendered by Miss Simpson. The six-part chorus from the *Woman of Samaria*, "Therefore shall come and sing in the heights of Zion," was sung with great finish; and one of the treats of the evening was the duet, "O lovely peace," from *Judas Maccabeus*, well sung by Miss Simpson and a lady with a fine and highly-cultivated contralto voice.—PROFESSOR OAKELEY gave an organ performance on the 17th ult., in the Music Class Room, before a crowded audience; one of the most gratifying features of these recitals being the steadily increasing attendance of students. The programme was well chosen and excellently performed. The selection from Haydn's Symphony No. 7 (Largo, Menuetto and Trio) was loudly applauded, and Schumann's "Choral Song" was given with an amount of feeling that entranced the audience, and drew forth an enthusiastic encore.

ERITH.—The Choral Society gave an inaugural public performance, at the Erith Hall, on Tuesday evening, the 13th ult., before a numerous audience. The programme consisted of Mendelssohn's Cantata, *Praise Jehovah*, and Mr. Arthur Sullivan's Oratorio, *The Prodigal Son*, the former printed for circulation amongst the auditors by permission of Messrs. Novello, Ewer and Co., the latter by that of Messrs. Boosey and Co. The choruses of Mendelssohn's Cantata were excellently rendered by the members of the Society. Miss Katherine Poyntz, Miss Alice Barnett and Messrs. Thurlay Beale and Stedman were the solo vocalists, and were highly effective in both the works performed. Mr. R. Lemaire conducted.

FALMOUTH.—A concert in aid of the Royal Cornwall Polytechnic Institution was given in the Society's Hall, on Friday, the 26th December, chiefly by amateurs. Amongst the pieces deserving special mention were, a pianoforte trio, from *Faust*, played by the Misses Guppy (pupils of the conductor), "Sailor's Story" (Smart), by Miss Mitchell, of Camborne, "Hearts of Oak," by Mr. M. Rogers, of Helston, "My Queen" (Blumenthal), by Mr. C. W. Robinson, "O hush thee, my babe" (Sullivan), by the same, two short piano-forte duets, by Mr. C. Powell and Mr. C. W. Robinson, the latter lending his services throughout as conductor and accompanist. The hall was crowded, and about £50 realised.

GLASGOW.—The second subscription concert of the season was given by the Tonic Sol-fa Choral Society, in the City Hall, on Wednesday, the 24th December, when, in accordance with a time-honoured custom, the Oratorio selected was Handel's *Messiah*. The members of the Society quite filled the large organ gallery, and were supported by a small orchestra, under the leadership of Mr. Sam. Smyth, and the organ, which was in the able hands of Mr. Charles Ferguson. The principal vocalists were Mdm. Otto-Alvsleben, Miss Jessie Blair, Mr. Parkinson, and Mr. Winn. The performance was conducted by Mr. W. M. Miller, under whose direction the Society has gradually assumed its present importance. Mdm. Alvsleben, who made her first appearance in Scotland, achieved a signal success; her singing of "Rejoice greatly" amply meriting the applause it elicited. Mr. Parkinson in "Thou shalt break them" was highly effective, and Mr. Winn in the music allotted him was careful and conscientious throughout.

GUILDFORD.—A very good concert was given on the 8th ult., under the direction of Mr. Stedman, assisted by Miss Isabel Weale, Miss Dones, Mr. Thurlay Beale and Mr. Henry Parker. A well-selected programme, very successfully performed, was highly appreciated by the audience.

HEREFORD.—On Tuesday, the 23rd December, the Hereford Choral Society gave a performance of Handel's *Judas Maccabeus*, at the Shire-hall. With the exception of Madame Talbot-Cher, who took the principal soprano music, the whole of the performers were members of the Society. The Oratorio was not so well given as we should have expected from a class having the advantage of such a skillful and painstaking conductor as Mr. Townshend Smith. In the second part, however, and especially towards the close, the choruses were better sung. "We never will bow down" went fairly, as did the succeeding choruses, except "See the conquering hero comes." Madame Cher distinguished herself in the air, "Then shall the lute;" but the grand soprano air, "From mighty kings" was read rather than declaimed. Miss Lydia Broad sang "Pious orgies" and "Father of Heaven" exceedingly well, and showed good taste and cultivated feeling in her interpretation of both airs. The Rev. A. Robinson, who undertook the tenor airs, acquitted himself remarkably well, particularly in "No unhallowed desire" and "How vain is man." Mr. J. H. Lambert was suffering from a severe cold, and therefore simply read the notes of the bass part; he however created much effect in the bass air, "The Lord worketh wonders."

HEYWOOD.—On Tuesday evening, the 23rd December, a performance of the *Messiah* was given in St. Luke's Church, by the kind permission of the Rector. The admission was by free ticket, and although 1,500 were issued, many people were unable to obtain entrance. The principal vocalists were Miss Lydia Vernon, Miss Juliet Smith, Mr. J. Simpson, and Mr. Alfred Wroe, and the choruses were excellently sung by the Heywood Choral Society, assisted by a few friends from Bury. J. F. Bridge, Esq., Mus. Bac., organist of Manchester Cathedral, presided at the organ, and Mr. Richard Rigby, choir-master of St. Luke's, conducted. After the first part of the Oratorio, the Rector delivered a brief address, and at the end of the performance a collection amounting to £51 10s. 5d. was made.

HUDDERSFIELD.—On the 13th ult., Dr. Spark, organist of the Leeds Town Hall, gave a lecture on "Pianoforte Music, Ancient and Modern," with illustrations. After a brief sketch of the history of music, the lecturer proceeded to describe the mechanism of the harpsichord, showing how it differed from the pianoforte; and amongst the specimens given of the various styles of music written for the instrument were included "The Carman's Whistle," Scarlatti's "Cat's Fugue," a Fugue by Bach, and various pieces by Handel, Mozart, Haydn, and

Beethoven, the playing of which drew forth much applause. At the close of the lecture the chairman (the Rev. R. Bruce), thanked Dr. Spark for the pleasure he had afforded to the audience.

HULL.—The Organ at Colman Street Wesleyan Chapel was opened by Mr. W. T. Best, on the 13th ult. The chapel was well filled, and the selection of classical organ compositions performed by Mr. Best was much appreciated. The organ has been built by Messrs. Forster and Andrews, of Hull.

HUNGERFORD.—On Thursday, the 15th ult., a very successful concert was given in the Corn Exchange, by Mr. James Newhook, organist and choirmaster of St. Saviour's, before a crowded audience. The chorus consisted of twenty-five boys from the National School, and the same number of men from the choirs of the town. The singing was steady throughout, and bore evidence of careful and judicious training, the various points being attacked with a decision rarely heard in small provincial towns. Miss Turner, the solo vocalist, was loudly applauded for her rendering of "Esmeralda" and "Come back to Erin." Some young ladies of the district contributed pianoforte duets. Mr. Newhook was a highly efficient conductor, and Mr. Payne, organist of Hawley, Hants, accompanied.

KESWICK.—On Monday evening, the 19th ult., Mr. Freeman, organist of Crosthwaite, gave his annual pianoforte recital at the Keswick Hotel. The music was entirely instrumental, one of Broadwood's grand iron pianofortes being used for this occasion. Two of Beethoven's *chef d'œuvres*, Mendelssohn's *Songs without Words*, and some of the sparkling dance music of Herz, Spindler, and others were excellently played, and formed an agreeable variety. Much interest was felt in the performance of Miss Smith, pupil of Mr. Freeman, whose rendering of Heller's "La Truite" and Pauer's "La Cascade," gave great satisfaction. Mr. Wales well sustained his reputation as a flautist. The room was well filled.

KILMARNOCK.—On Wednesday evening, the 31st December, a musical entertainment was given in the Corn Exchange Hall, under the direction of Mr. W. H. Dixon, High Church organist. The audience was a large one, and the concert passed off with great success. The artists were Madame Thaddeus Wells, soprano; Mr. Darling, tenor; Mr. Christian, bass; and Mr. Nicholson, flautist; Mr. Dixon officiating as accompanist on the pianoforte. The playing of Mr. Nicholson was a great attraction; his solos were superbly rendered, and nothing could have been more charming than his execution of the florid imitative passages of "Lo! here the gentle lark," in conjunction with Madame Wells. Mr. Darling and Mr. Christian were also highly effective in their songs. Madame Wells distinguished herself chiefly at the pianoforte, of which she is an accomplished player.

LEAMINGTON.—On Tuesday evening, the 30th December, the members of the Spencer Street choir gave a sacred concert in the Public Hall, Windsor Street, in aid of the fund for improving the chapel organ. Mr. W. R. Archer, organist, presided at the pianoforte, and several picked voices from the choir of the Parish Church, Christ's Church, and Iron Church, were added to the Spencer Street choir. The programme included Mozart's *Crado*; "Resignation," by Lindsay; the Earl of Wilton's anthem, "O, praise the Lord;" "Angels, ever bright and fair;" Mendelssohn's air, "If with all your hearts," with the recitative, "Ye people rend your hearts;" the Anthem, "O taste, and see" (Goss); "Arm, arm, ye brave;" "Hail, Judea;" "O rest in the Lord;" "But thou didst not leave his soul in hell;" and the "Hallelujah Chorus." Mrs. Boddington was enthusiastically encored in "O rest in the Lord," and Miss Davis and Mr. Barnett were highly successful. The programme was creditably executed, the "Hallelujah Chorus" being particularly commendable. The Rev. J. Morrell Blake presided, and opened the proceedings with a few brief remarks, expressive of the pleasure he felt in meeting the friends at Spencer Street once more.

LEEDS.—On the 10th ult., the Leeds Harmonic Union gave a concert in the Town Hall, which was in every respect highly successful. The choir has been well trained by Dr. Spark, and several pieces were so excellently sung on the occasion as to elicit enthusiastic approbation. The Undercliffe Glee Union also took part in the concert, and vocal and instrumental solos were given, which much enhanced the enjoyment of the audience.

LIVERPOOL.—The twelfth and last concert of the Philharmonic Society, for 1873, took place on the 23rd December, the *Messiah*, as usual, being the Oratorio. Principal performers: Miss Edith Wynne, Madame Patey, Mr. Edward Lloyd, and Mr. Perkin; trumpet obligato, Mr. T. Harper. The first concert for 1874, was given on the 13th ult. Principal artists: Madame Nita Gaetano and Signor Agnesi; solo pianoforte, Madame Leonie Michiels. The overtures were those to *Semiramide* and *Oberon*; the Sinfonia, Mendelssohn's "A minor (the Scotch Symphony)." The committee had hoped to introduce to the Liverpool audience, Sir Julius Benedict's M.S. Sinfonia in G minor, but the non-arrival of the parts from Berlin, necessitated the change. The choral members sang with great spirit Mendelssohn's part-song, "Now morning advancing," and the Swabian part-song, "Farewell," with much delicacy. Signor Agnesi was very effective in the *Scena* (with chorus) from *Semiramide*, "Si, vi sarà vendetta," and "Nazarath" (Gounod), the last song being encored. Madame Nita Gaetano and Signor Agnesi gave, excellently, two duets of varied character, the pathetic "Qual sepolcro," from Puer's *Agnesi*, and "Leggenda Rondinelle" from Ambrose Thomas's *Nigron*. Madame Michiels played Weber's "Concert-Stück," with artistic delicacy and effect. The evening's performances concluded with Mendelssohn's March from *Athalie*.—The third of Mr. Charles Hallé's orchestral concerts was given on the 6th ult., at St. George's Hall, which was filled in every part. The leading feature of the concert was the excellent performance of Spohr's Symphony *The Power of Sound*, which has not been heard in Liverpool for about two years. The intensely expressive opening, the pomp of the martial episodes, and the impressive finale, were executed to perfection, and M. Vieuxtemps is worthy of notice for his very effective playing of the Serenade. The other orchestral numbers were

the overture to *Leonora*, a new concert overture by Rietz, and Gounod's overture to *Mirralva*. Mrs. B. Porter was the vocalist, and was highly effective in the *Scena from Der Freischütz* "Softly sighs," and Handel's "Let me wander not unseen." Madame Norman-Neruda secured a genuine success by her playing of Beethoven's Romance in F, and (with Herr Straus) Bach's Concerto in D minor. Mr. C. Hallé conducted, and was encored for his reading of Chopin's Polonaise in A flat.

LYNN.—The first concert of the Philharmonic Society for the present season was given in the Music Hall, on the 16th ult., the principal vocalists being Miss Matilda Scott and Mr. Stedman. The programme included a selection from Handel's *L'Allegro*, both the solos and choruses in which were well rendered. Mr. Stedman received an enthusiastic encore for his singing of "The Anchor's weighed," and one of the most successful efforts of the choir was in the part-song "Silent night," which was warmly applauded. Mr. B. J. Whall was conductor, Mr. J. Bray, leader of the band, and Mr. W. O. Jones accompanists.

MANCHESTER.—On the 26th December, Signor Giulio Perkin made his first appearance at Mr. Charles Hallé's concerts, and sang the following airs, "Se il regor e la vendetta" (*La Juive*), "Fallen is thy throne, O Israel" (Sir John Stevenson), and "Infelice" (Verdi), with much success. Signor Piatti was the solo instrumentalist, and was much applauded in his various pieces. His Concerto in D minor, performed for the first time here, and his smaller solos, "Abendlied" (Schumann) were exquisitely played. Mr. Hallé and Signor Piatti gave most excellently the Tema con Variazioni in D major, by Mendelssohn. The band played Beethoven's C minor Symphony in a faultless style, and also the overtures, *Zamir* (Mozart), "Wielia" (Gounod), and *Manfred* (Reinecke). On the 2nd ult., Haydn's *Creation* with Madame Lemmens-Sherrington, Mr. Edward Lloyd, and Signor Agnesi, as principal vocalists, drew a large audience. Mr. Hallé conducted as usual. On the 8th ult., Madame Sinico was the vocalist, and sang in her accustomed charming manner. Mr. Hallé played Litolff's Concerto Hollandais in E flat, No. 3, "Das Lob der Thranen" (Schubert and Liszt), and "Il moto continuo" (Weber). The Concerto proved most interesting. Herr Straus was the solo violinist and received a well-merited encore in Spohr's Potpourri on Irish Airs. The overtures performed were *Les Abencerrages* (Cherubini), *L'Eclair* (Halévy), and Introduction to *Lohengrin* (Wagner). The Symphony was Mozart's Parisian, in D, No. 9.—On the 15th ult., a very interesting programme was performed with the assistance of Madame Norman-Neruda, Signor Piatti, and Mr. Hallé. Mdlle. Gaetano was the vocalist. The chief attraction was Beethoven's Grand Triple Concerto in C major, (Op. 56) for pianoforte, violin, and violoncello with full orchestral accompaniments. This was played to perfection, and was heartily appreciated by the audience. The novelties of the evening were Raff's Grand Symphony, "Im Walde," in F (first movement); the overture *Lustspiel* (Rietz), and a Ballad and Polonaise, in G, by Viëuxtemps for the violin.—On the 22nd ult., a crowded audience was attracted by the new Oratorio, *St. John the Baptist*, by Macfarren, with the following principal vocalists: Mesdames Lemmens-Sherrington and Patey, Messrs. E. Lloyd and Santley. The performance was one creditable to all concerned.—On Monday evening, the 19th ult., Mr. W. T. Best gave an Organ Recital, at St. Peter's Church. The programme, which included compositions by Bach, Mendelssohn, Mozart, H. Smart, J. Lemmens, A. Guilmant, G. F. Hatton, W. T. Best, &c., was attentively listened to by a crowded audience.

MELBOURNE, AUSTRALIA.—Six organ concerts have been recently given by Mr. Summers, in the Town Hall, with a success which shows how rapidly the taste for good music is spreading in Australia. A week's Festival is to be held at Easter, with a fine orchestra and an efficient choir, numbering nearly 1000 members. Amongst the works to be performed will be included Bach's *Passion* (St. Matthew), *Israel in Egypt*, *St. Paul*, *The Seasons*, and a new Oratorio by Mr. Summers.

PARSONSTOWN, IRELAND.—At the Christmas gathering of Model Schools, on Monday Dec. 22nd, a choice selection of music was performed by the singing-class, and much appreciated. The prizes given by Mr. Arnold, music-master, were kindly presented (to those deserving) by the Rt. Hon. the Earl of Rosse.

PENANCE.—A very successful performance of Sir Michael Costa's *Elit* was given by the Penance Choral Society, in St. John's Hall, on Tuesday the 6th ult. The part of the Judge was ably sustained by Mr. Winn; Mr. Cummings took the parts of Elikanah and Saph, with his usual carefulness and skill. Mrs. Nunn successfully represented Samuel, and Miss Katherine Poyntz, though suffering severely from a cold, was most heartily applauded for her singing in the music allotted to Hannah. The secondary bass and tenor parts were well rendered by Mr. Stephen White, and Mr. Tronsson. The choruses were as a whole well sung, and the orchestra, under the leadership of Mr. W. C. Hemmings, also deserves commendation, particularly taking into consideration that the band consists almost entirely of amateurs. Mr. J. H. Nunn conducted.

PERA.—Handel's *Messiah* was performed in the Memorial Church, on the 29th Dec., by the British Choral Union. The church was densely crowded, the number of applications for places having been nearly threefold that of the seats. The majority of the audience was English, but there was a considerable number of other nationalities, principally Italian, German, and Levantines. The choir was composed of ladies and gentlemen. Sixteen of the lady-singers were Armenians, students in Mr. Panossian's school, and two of the gentlemen were also Armenians. Mr. Christiani, who has trained the Choral Union from its commencement, conducted the choir, and Mr. Mohert presided at the harmonium. The orchestra consisted of Italians, with one exception, Mr. Blair, second violin. Mrs. Hanson rendered with eloquence "There were shepherds abiding in the field," "Come unto Him all ye that labour," "But thou didst not leave his soul in hell," and "I know that my Redeemer liveth." Mrs. Triandaphillides sang very classically "O

Thou that tellest," "He shall feed his flock like a shepherd," and "How beautiful are the feet." Miss Easton, who has a good soprano voice, was effective in "Rejoice greatly, O daughter of Zion!" and "If God be for us." Miss Curtis sang with great pathos "Thy rebuke hath broken His heart," and Mr. Tucker, Mr. Streater and Mr. Knighton, gave the tenor and bass solos very creditably. The choruses were all well sung, and reflect much credit upon the able conductor of the choir, Mr. Christiani. The collection amounted to the sum of £T. 36.34.

PULBOROUGH, SUSSEX.—The Choral Society gave a performance of Handel's *Judas Macabæus*, at the Corn Exchange, on the 14th ult. The solos were taken by Miss Burden, Miss Allen, Messrs. Chatfield and Ansell, and the Rev. C. P. Calvert. The choral music was very carefully sung. Mr. T. Lacey led the orchestra, and Mr. L. S. Palmer conducted.

RETFORD.—The first evening dress rehearsal of the Choral Society was given in the Town Hall, on Monday, the 21st December, before a large audience. The work selected was Mendelssohn's Oratorio, *St. Paul*, which was creditably given, especially the chorale of "To God on high," and the ever-popular "Sleepers, wake." The solo parts were well sung by Miss Wright, Mrs. Wilson, Miss Gylby, Miss Spencer, the Rev. Canon Gray, the Rev. A. Custance, Mr. Manning, Mr. Bradshaw, Mr. Dimock, Mr. Reacthows, Mr. Merryweather, and Mr. Denman. The pianoforte accompaniments of Mr. Wells were, as usual, thoroughly effective, and the performance was a complete success, reflecting the highest credit on the care, industry, and musical skill of the talented conductor, Mr. Hamilton White.

RICHMOND, YORKS.—On Monday evening, the 5th ult., Mr. J. H. Rooks introduced for the second time Handel's Oratorio, the *Messiah*, which was given in the Town Hall, by the members of the Parish Church Choir, assisted by several members of the Darlington Choral Society—altogether numbering about fifty performers. The pieces which were more particularly admired were "But who may abide," "O thou that tellest," "He shall feed his flock," "Come unto Him," "But thou didst not leave," "How beautiful are the feet," "I know that my Redeemer," and "The trumpet shall sound." The singing of the Misses Young, Mrs. J. G. Croft, and Messrs. Greathead, Todd, and Burgin, was excellent. The choruses were most carefully rendered. An efficient band was engaged for the occasion. Mr. Marshall, of Darlington, presided at the pianoforte, and the concert was under the able direction of Mr. Rooks.

RIPON.—The Church Institute gave a Soirée in the Town Hall, on Thursday, the 15th ult., at which the Lord Bishop presided, and the Marquis of Ripon delivered an address. The members of the Cathedral Choir, with Mr. A. Ramsden and a few other friends, assisted by a small band, performed a good selection of music, including Mendelssohn's *Sons of Ari*, Haydn's 1st Symphony, and the overtures to *Masaniello* and *Clemenza di Tito*. Mr. E. J. Crow, Mus. Bac, the newly appointed organist of the Cathedral, conducted, and played in a most able manner Beethoven's Sonata in D, Op. 10. The proceedings closed with a vote of thanks to the performers, and an expression of hope that Mr. Crow might enjoy a long, happy, and prosperous reign over Ripon Cathedral.

SHEFFIELD.—On Christmas Eve Handel's *Messiah* was performed in the Music Hall, Surrey Street, with Mrs. Holt, Madame Whitaker, Mr. Bywater, and Mr. Wood as principal vocalists. The choir consisted of the Sheffield Choral Society, and the Rotherham Hospital Musical Union, and the band of members of the Amateur Harmonic Society, assisted by several professional instrumentalists. Mr. C. Harvey, who originated the concert, must be congratulated on the success of the performance, the choruses being in great part given with much force and precision, whilst the singing of the principals gave great satisfaction. Herr Schöllhamer officiated as conductor.

—On Christmas Day, the Sheffield Tonic Sol-fa Choral Society, assisted by the Sheffield Choral Society, gave the same Oratorio, on which occasion the Music Hall was crowded in every part. The principal singers were Miss Helena Walker, Miss Moseley, Mr. A. Kenningham, and Mr. Brandon. The performance opened with "Christians, awake," accompanied by the free band and organ. Mr. Robinson (trumpet), and Mr. J. W. Phillips, as organist, played with their usual ability. Mr. Samuel Hadfield conducted. The *Messiah* was also given on the same evening in the Theatre Royal to a full house.

—MANY musical entertainments have been given in the new Albert Hall, foremost amongst which must be placed that in which Mr. Pyatt, of Nottingham, was the caterer on the 3rd ult., on which occasion the splendid band of the Grenadier Guards under the leadership of Mr. Dan Godfrey, gave a highly attractive performance. Madame Osborne Williams was the vocalist on the occasion, and sustained her part in a highly satisfactory manner. M. Guilmant, of Paris, on the 14th ult., as well as on two previous occasions during the month, gave recitals on the splendid organ built by M. Coll, of Paris. The hall was crowded on each occasion, and the performer most effectively displayed the capabilities of this fine instrument. Mr. Charles Harvey on the 13th ult., inaugurated the first of a series of orchestral and ballad concerts, and must be congratulated on the success which attended this, the first of the series. The vocalists were Miss Edith Wynne, Miss M. Severn, and Mr. Henry Guy. Mr. Charles Harvey was conductor.—On the 22nd ult., the directors of the Athenæum gave a concert before a crowded and appreciative audience. The vocalists were Mdlle. Titens, Madame Sinico, Mdlle. Justine Macwitz, Signori Fabini, Borella, Campobello and Giulio Perkin. Mdlle. Titens was in fine voice, her "Ernani involami" was exquisitely given, and "It was a dream" was unanimously encored. The other singers were also highly successful, and M. Colyn, in his violin solos, created more than ordinary interest.

SOUTHWELL.—The Choral Society, which has been recently revived under the conductorship of C. Bucknall, Esq., organist of the Collegiate Church, gave a very successful evening concert on Tuesday, the 23rd Dec., in the Assembly Rooms. Gounod's "Nazareth" was sung with great effect by Mr. Clegg, of the Minister choir, and followed by the chorus of men's voices in unison. This was deservedly encored, as was also "The Linden Tree," a melodious quartet composed by

the conductor, and well rendered by Messrs. Shumack, Wait, Holt, and Clegg. The members of the Society may fairly be praised for their singing of Macfarren's "Three Fishers," Archer's "Requited love," and Pinsuti's "Good night, beloved." The concert was highly creditable to the Society, and was well supported by a large audience.

STOCKPORT.—The organ at Tiviot Dale Chapel, which has been reconstructed by Messrs. Whiteley of Chester, was re-opened by Mr. W. T. Best, on the 14th ult. The works performed comprised Mendelssohn's Organ Sonata, No. 4, Offertoire, by Guilment, Bach's Echo (B minor) and Fugue (G major), H. Smart's Air with variations, Prelude and Fugue, by G. F. Hatton, &c.

SUDBURY, SUFFOLK.—A concert was given in the Town Hall, on Thursday, the 22nd ult., under the conductorship of the Rev. R. B. Earle. The programme was well selected, and the vocal solos were much applauded, Miss Earle and Mr. W. H. Cummings receiving enthusiastic encores. Several glees were also re-demanded, and concerted instrumental pieces and solos were successfully given, Mendelssohn's *Andante* and *Rondo Capriccioso* (pianoforte), by Miss A. Andrews, and a violin Fantasia by Mr. Smythies, being especially worthy of commendation. The gross receipts of the concert, which amounted to about £40, will be handed over to the organ fund of St. Peter's, Sudbury.

SYDNEY.—A choral service was held in the church of St. Mark's Darling Point, on Wednesday evening, 19th Nov., to commemorate the re-opening of the organ, which has been greatly improved and enlarged by Mr. C. J. Jackson. A full choir was present, numbering in all fourteen adults and seventeen boys. The service began with the well-known hymn, "We love the place, O God." The prayers, to the music of Tallis, were sung by the Incumbent. The first lesson was read by Canon Vidal, the second lesson by the Rev. C. F. D. Priddle. The services were *Cantate*, in D, Harwood; *Deus misericorditer*, Jackson in F; Anthem, "O Lord, how manifold" (Barney). A sermon, suitable to the occasion, was preached by the Incumbent. At the close of the service a collection was made on behalf of the organ fund, exceeding £20. The church was crowded in every part, many persons during the service standing in the porch. The volunteers were played by Mr. C. H. Wood, organist of St. Mark's (who also presided ably at the organ during the service), and by Mr. Rea, of St. John's, Darlinghurst.

WALTHAMSTOW.—The Musical Society gave its first concert this season at the National School-room on the 19th ult., when a first performance of a new Cantata, *Psyche*, the composition of the conductor, Mr. J. F. H. Read, took place. The principal vocalists were Miss Jessie Goode, Miss Kate Wilkinson, Mr. H. Guy, and Mr. Wadmore. There was a full band of about 30 performers, led by Mr. H. Veist Hill, and a chorus of about 70 voices. The performance, considering the single rehearsal that had taken place with the band, was most creditable to all concerned. The Cantata proved a great success, and the composer at the termination of both the first and second parts received quite an ovation from the performers, and from a large audience. The proceeds of the concert are to be applied to the local Dispensary.

WESTERHAM.—The Harmonic Society gave its first concert in the Public Hall on Thursday evening the 8th ult., when a portion of Handel's *Messiah* was performed with much success, the principal parts being sustained by Misses Lockyer and Harris, Messrs. Cockerell, A. Frogden, Horace Buck and J. Anderson. The second part of the programme was miscellaneous, and included several concerted pieces, admirably sung by the choir, and a good selection of vocal pieces, preceded by the Overture to *Figaro*. Mr. Howell presided with his accustomed ability at the pianoforte.

WEST HACKNEY.—Mr. Edwin Gray gave an evening concert on behalf of the New School Building Fund, on Tuesday, the 13th ult., in the National Schools, Church Road, under the patronage of the Baroness Burdett Courts. Artists: Miss Ellen Horne, Miss Adelaide Bliss, Miss Lydia Elsmore, Miss L'Estrange and Madame Arnold Potter (Miss Marianne Potter), Mr. Frank Elmore, Mr. Farquharson and Mr. Chaplin Henry; violin, Mr. Viotti Collins; pianoforte; Miss Ellen Bliss, Miss Nellie Hoe, and Mr. Farquharson. The concert was excellent in every respect, and gave much gratification to a crowded audience.

WILMSLOW, CHESHIRE.—A concert was given on Monday evening, the 12th ult. before a large audience. Besides several well-selected ballads, instrumental solos were given on the flute by Mr. de Jong, on the oboe by M. Lavigne, and on the pianoforte by Mr. Horton C. Allison. A duet for flute and oboe by Messrs de Jong and Lavigne was highly appreciated, as were also the pianoforte pieces played by Mr. Allison, which included his own "Tarantella," and a Concert Fantasia by Liszt, on Mendelssohn's "Wedding March."

ORGAN APPOINTMENTS.—Mr. Louis Löffler, organist and choir-master to Anderson Church, Glasgow.—Mr. E. C. D. Gilmore, organist and choir-master to Holy Cross, Bearsted, Maidstone.—Mr. Thomas Allen (from St. Paul's, Paddington), to Christ Church, Wimbledon.—Mr. G. J. Simmons, organist and choir-master to All Saints' Church, Hatcham, Park, S.E.—Mr. James Hodgson, organist and choir-master to the Parish Church, Huyton, near Liverpool, retaining his appointment as choir-master at St. Philip's, Litherland.—Mr. T. Capel Hullett, organist and choir-master to Cloyne Cathedral, Co. Cork.—Mr. H. B. Ellis, to St. John's Church, Leicester.

CHOIR APPOINTMENTS.—Mr. John Nutton (basso), of Magd. Coll., Oxon, to Durham Cathedral.—Mr. Charles Hansford, principal tenor to St. Matthias' Church, West Brompton.—Mr. Hansen Thorn (bass), to St. Jude's Church, Commercial Street, E.

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
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
NOTWITHSTANDING the many editions of Beethoven's Sonatas that exist already, the present one will stand in need of no justification if it should prove a help towards the better rendering and clearer understanding of these great works. This it aims to be.

Firstly: by the fingering. Many passages from their complication, present difficulties almost insurmountable to amateurs without some guidance, others again admit of various ways of fingering; in all such cases the one selected is that which the Editor, on careful consideration, believes to be the most conducive to the clearness of the phrasing; and even should it not seem the most easy or simple, the player may be repaid for any practice spent upon it, by a better insight into the purport of such passages.

Secondly: by the slurs, which are of such essential importance to define the phrasing, and yet are so seldom placed with due attention. These have been carefully revised; the best editions have been compared; in innumerable places where (contrary to musical sense and feeling) the slur stops short of the final note or resolution, it is here made to include such note or resolution; in fugal movements where the subject is originally slurred, the same indication is added in all its repetitions.

Thirdly: by the addition of the small staves in some places; it must be borne in mind that the compass of the Pianoforte was formerly much more limited than it is now,

the highest note being at one time F (see ) and consequently passages which, in the first part of a movement, appeared in a certain form, were obliged, when they recurred in the second part in a *higher* key, to be compressed for want of notes. In many cases this enforced alteration led to the addition of a new feature of interest, as, for instance, in Sonata No. 4 (page 51), where

occurs, instead of  and again in Sonata No. 17 (page 221) —


instead of 

In both these examples the introduction of the Pedal-note in the top part is so novel and beautiful, that it more than compensates for the loss of the original form of the phrase — wherever similar instances occur (and there are many), no alteration is proposed; but where no such compensatory element exists, where it is plain that the mechanical limitations of the instrument alone prevented a complete reproduction of the original passage, such passage is here printed in the shape in which it would probably have been written, had the keyboard in Beethoven's time had its present extent. Such alterations are offered as suggestions only; whoever prefers, can of course play the passage according to the original text.

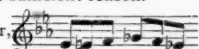
The places where the present edition varies from others in notes, and the reasons for such variations, will be found in the accompanying list.

AGNES ZIMMERMANN.

SONATA I. Page 7, line 4, bar 2. B flat, instead of B natural, to correspond with similar passage in bar 2, line 1.

SONATA II. Page 15, line 5, bar 3,  This

bar is printed in accordance both with the first editions of the Sonata and the last, by Breitkopf and Härtel; in the interim it has been made (by Moscheles and others) to correspond with the fourth bar following, for which there does not seem sufficient reason.

SONATA IV. Page 49, line 1, last bar 


In most editions the G is natural, but as it assumes the same position in the harmony as the D flat in bar 5, line 5, page 45, the G is here flattened to make both passages correspond.

SONATA V. Page 64. In the 5th and 9th bars of the second part, *f* is placed to the first chord instead of later, to give the same character as the opening subject.

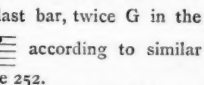
SONATA VI. Page 78, line 2, last bar. The natural is placed to D, according to similar passage in last bar but one of page 79.

SONATA VII. Page 87, line 5, bar 2. C in the bass (instead of A), in accordance with similar passage in line 3, page 84.

SONATA XII. Page 155, line 2, bar 3. The bass octave is here printed A (instead of F, as in some editions), to preserve the uniform motion with the top part.

SONATA XV. Page 184, line 4, bar 2,  *

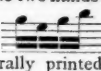
D instead of E, to correspond with similar phrase on page 188, line 2, bar 6.

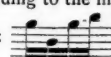
SONATA XIX. Page 254, line 2, last bar, twice G in the bass, instead of  according to similar phrase in last bar, line 5, page 252.


SONATA XX. Page 256, line 7, first bar. E is added in the bass to correspond with bar 3, last line of previous page.

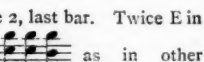
SONATA XXI. Page 263, line 5, last bar. The Harmony is here printed to correspond with the same place in the five following bars. In some editions, instead of this first inversion, it appears as a second inversion, which seems to be irrelevant to the remainder of the passage.

Page 281, line 2. The touch of the Pianoforte was formerly so light, that runs in thirds and octaves could be done by *sliding* the fingers along the keys; this was, of course, much faster than they could ever be played from the wrist. It being now impossible to execute this passage in the manner intended, the small staves indicate the best way of dividing it between the two hands.

SONATA XXVII. Page 342, line 5, bar 4. 

according to the manuscript, not as generally printed thus:  Page 350, line 5, last bar but one,

 according to the manuscript.

SONATA XXVIII. Page 360, line 2, last bar. Twice E in the left hand, instead of  as in other

editions, since Beethoven evidently intended the *strict* imitation of the fugal subject, having even written perfect fifths to ensure this (see same page, line 4,

bar 2  *)

Page 360, line 4, bar 7, F instead of G in the bass, to preserve the subject. The same alteration is made in the right hand on page 361, line 1, bar 3.

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| 4. From Yonder Vale and Hill (<i>D'immenso giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 5. Here we Rest (<i>Qui la selva</i>) | From Bellini's "LA SONNAMBULA." |
| 6. Onward to Battle (<i>Squilli echeggi</i>) | From Verdi's "TROVATORE." |
| 7. Rataplan (<i>Rataplan</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star (<i>Vedi! le fosche</i>) | From Verdi's "IL TROVATORE." |
| 9. War Song of the Druids (<i>Oell' aura tua profetica</i>) | From Bellini's "NORMA." |
| 10. In Mercy, hear us! (<i>Cielo clemente</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! (<i>Accorrete, giovinette</i>) | From Flotow's "MARTA." |
| 12. Friendship (<i>Per te d'immenso giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) | From Auber's "MASANIELLO." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) | From Gounod's "FAUST." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) | From Weber's "PRECIOUSA." |
| 16. See how lightly on the blue sea (<i>Senti la danza invitaci</i>) | From Donizetti's "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non fav Motto</i>) | ... |
| 18. On yonder rocks reclining | From Auber's "ERA DIAVOLO." |
| 19. Happy and light | From Balfe's "BOHEMIAN GIRL." |
| 20. Come, come away (<i>Ah! que de moins</i>) | From Donizetti's "LA FAVORITA." |
| 21. Hymn's torch (<i>Il destin</i>) | From Meyerbeer's "LES HUGUENOTS." |
| 22. Come on, Comrade (<i>The Celebrated Chorus of Old Men</i>) | From Gounod's "FAUST." |
| 23. 'Gainst the Powers of Evil (<i>The Choral of the Cross</i>) | ... |
| 24. O Balmy night (<i>Com e gentili</i>) | From Donizetti's "DON PASQUALE." |

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(To be continued.)

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And by J. L. PETERS, 599, Broadway, New York.—Saturday, January 31, 1874.